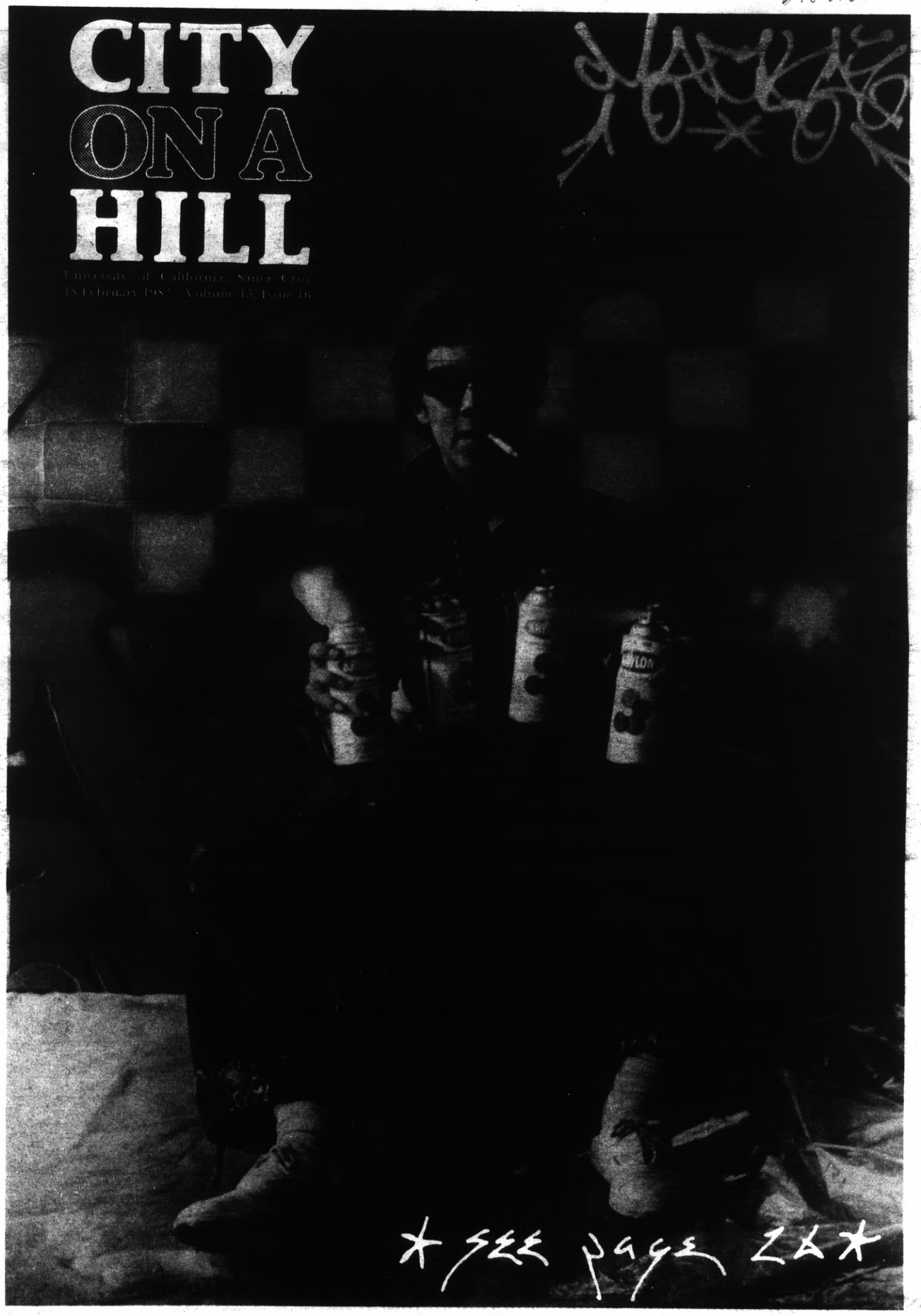
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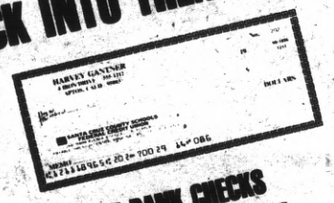
CITY ON A HILL

University of California, Santa Cruz
15 February 1985 Volume 15, Issue 16



* see page 24 *

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NEWS

HEADLINE OF THE WEEK: San Francisco *Chronicle,* Friday, Feb. 12: **"World Won't End on March 10, Experts Say."**

WHEN GUNS ARE OUTLAWED, ONLY OUTLAWS WILL HAVE GUNS: The US District court ruled Monday that that the National Rifle Association must pay $2 million in damages to the widow and daughter of a man slain in a street holdup with a gun stolen from their Washington office. According to the Associated Press, the semi-automatic pistol used in the murder of Orlando Gonzales Angel in November 1979 was stolen from the NRA bureau only four days before. James Rook, Jr., the lawyer representing the Gonzales estate, said after the verdict, "If they [the NRA] can't conduct themselves safely enough to avoid this, who can?"

BAY OF PIGS, PART 2: The Washington *Post* reported that President Reagan has authorized a program of CIA activities in Nicaragua, including the encouragement of political and paramilitary operations by other Central American governments and the advising and support of a force of anti-Sandinista exiles in Honduras. Administration officials have accused the rebels in El Salvador of accepting the assistance of Cuban and Nicaraguan military advisers. According to an inside source, the CIA has also proposed a secret $19 million plan to build a political opposition to the Sandinistas inside Nicaragua and to create "action teams" for paramilitary and intelligence-gathering operations in Nicaragua and elsewhere. A White House spokesman said Saturday night that he was unable to comment on these reports.

ADD BUDGET, PER ASTRUM: The Air Force requested double its current funding for the development of the B-1 bomber and the MX missile in its annual budget report to the Senate Armed Services Committee Thursday. The Air Force also said that it will speed up the development of the stealth bomber, which Chief of Staff General Lew Allen said will "allow us to maintain the advantage of manned bombers over the Soviet Union into the 21st century." The Air Force is proposing a $78.3 budget for fiscal year 1983, a $14.4 billion increase over current funding.

DEVIL BEAR: Shreveport, Louisiana police have charged 28-year-old Jake Crawford with aggravated arson after he set fire to a teddy bear that he said was possessed by the devil. Police said that Crawford was arrested after the fire spread from the stuffed animal to his house. Crawford told the police that he thought the eyes of the bear were camera lenses and that it was spying on him. No one was injured in the fire, which caused heavy structural damage to Crawford's house.

RIG CAPSIZES: The world's largest oil rig capsized Monday, with all 84 workers aboard reported lost in 40-foot swells. A raging snow storm at sea had tilted the 400-foot platform nearly 15 degrees a few hours before the tragedy, and orders to abandon the platform were given, but radio contact with the crew was broken off shortly afterwards, and no one is quite certain at what time during the early hours of Monday morning the rig finally sank. Canadian Coast Guard officials were pessimistic about the chances of survivors. High winds and 300-foot visibility made search parties nearly impossible. The platform, known as the Ocean Ranger, was the world's largest, and had been drilling at the site of the disaster, some 200 miles off the coast of Newfoundland, since last November.

GM FREMONT PLANT CLOSES: General Motors announced Monday that it will be closing its plant in Fremont on March 5, and eliminate shifts in the South Gate and Pontiac, Michigan plants, throwing a total of nearly 6100 employees out of work. Poor sales were blamed for the plant closings, although UAW Local 1364 President Willie Mays charged that GM might have closed the plant as a "scare tactic" because of the union's refusal to make salary concessions in exchange for job security. "I'm not saying it's a bluff, but I don't think that GM had to close this plant." A spokesperson for GM said that the company had no idea when the sprawling Fremont plant would be reopened.

MORE BAD NEWS FOR THE AUTO INDUSTRY: In a related story, Tom-Tom, the Lincoln Mercury Cougar, was shot to death Saturday in Pittsburg after seriously mauling a 9-year-old boy. Police said that the 130-pound mountain lion was being led on a leash through a Mercury dealership when it was bumped by James Seals, a 9-year-old Upper St. Clair, Pennsylvania, boy as he ran through the showroom. The cougar then attacked the boy and an off-duty police officer shot it to death. Two of the puma's trainers then allegedly attacked the officer. Both were arrested on charges of assault.

ARMED ADVICE: Colonel Harry Melander, an army officer who is one of the 50 military advisers in El Salvador, was recalled to the United States Monday after being videotaped carrying an M-16 rifle. Four other senior officers were photographed carrying the weapons. "We've got a lot of guys like that," an adviser who has been stationed in El Salvador for nearly a year told the Washington *Post*. "We call them Saigon cowboys. They're going to screw us up. It's going to make a big hullaballo and its not necessary. I know. I've been out here more than anybody." When asked by reporters why advisers in the field were carrying weapons, a staff member said, "Because I'd hope to save my ass, for one reason." The other four officers have been verbally reprimanded.

CONTINGENCY PLAN: A recently declassified Pentagon document unveiled a 1955 plan to bomb the Soviet Union into "a smoking, radiating ruin" in a first strike atack. The documents, soon to be published by *International Security* magazine, indicate that the plan, known as the "Bomb as You Go System" was the brainchild of Strategic Air Command General Curtis LeMay, who also had sole authority to carry it out. In the documents, LeMay is recorded as saying that he did not favor a preventitive war, but if the United States was "pushed in the corner" by the Soviet Union, he would not hesitate to strike first.

AMANDLA MOBILIZES IN SOUTH AFRICA: Chanting "Amandla!" (Black power), more than 2,000 Blacks marched through the white suburbs of Johannesburg last Thursday to protest the death of a labor organizer who died recently while under detention by South African police. Although the march was non-violent, protestors exhibited their fury by destroying white nationalist posters and by chanting "Botha [South Africa's white Prime Minister] is a terrorist." More than 200 labor leaders and civil rights activists were rounded up in the past week for violating apartheid "security laws," and many of those who have since been released claim that torture (by electrocution and other means) was regularly used in interrogating subjects. Thursday's marches in Johannesburg, although completely spontaneous, were the largest that South Africa has seen since 1979 riots in Soweto, a Black slum on the outskirts of South Africa's largest industrial center.

PERTAINING TO HAIG: Denying that the Reagan administration is planning to send in Argentine "or other foreign troops" for intervention in El Salvador, Secretary of State Haig stated Tuesday night that Latin American states have to "move together" to defeat the Salvadorean rebels, who Haig claims are being supported by Cuba and the USSR. Calling intervention by American or surrogate forces "not a pertinent option at this time," Haig nonetheless toyed with the possibility of US military intervention in the tiny Central American country. Showing off his newest human rights violations of the English language, Haig said "these are i's which should not be dotted, and i's which should not be crossed, and I'm not going to do it." Journalists at the Washington news conference were at a loss to figure out what Haig meant by that comment, but they printed it anyway.

Earlier on Tuesday, Senator Patrick Leahy, who visited El Salvador last week, added support to the growing protest in America over the current US military build-up in Latin America. "If the [junta government] thinks by simply hollering, 'The Communists are coming, the communists are coming,' that we're going to give them a blank check and ignore crimes committed by the army, then [they] totally misunderstand the United States."

WILD WOMEN DON'T GET THE BLUES: Men who harass women and cheat on their wives have reason to fear retaliation now in Chile, where a group of women called the Feminist Movement of El Los has formed a roving hit squad of karate experts to patrol the streets at night. "We want everyone to know that here in northern Chile, it's not easy to cheat on, or abuse, s women," said one unidentified member of the squad. "We want all those machos out there to know what it's like to be afraid to walk on the streets at night." A taxi driver known to attack women passengers felt the group's wrath when the karate quad caught him in his taxi and "taught him a few lessons." Another man, caught cheating on his wife in a parked car and undressed by the karate squad, said, "I'm on their list now, and I can tell you that since that incident occurred, I have remained totally faithful to my wife."

Big Mountain, Yellow Thunder

Banking on Mother Earth

by Damon F. May

"It's not a matter of race relations any more. I don't even want to argue about race relations. It's not even a priority. We see our priority as the survival of the earth."

So said Dennis Banks, a founding father of the American Indian Movement (AIM) and a veteran of the 1969 Indian occupation of Alcatraz, the seiges at the Bureau of Indian Affairs in 1972 and at Wounded Knee in 1973. In 1976 Governor Jerry Brown granted Banks political asylum from a South Dakota Supreme Court extradition order on charges of arson, riot, and assault, all stemming from his participation at Wounded Knee.

On February 9 Banks spoke in Santa Cruz at a meeting of the Women's International League for Peace and Freedom (WILPF). He came to raise funds for an airlift of food and supplies to American Indian encampments in the Black Hills of South Dakota and at Big Mountain in Arizona. More than just a strongly emotional appeal for support of the airlifts, Banks's talk articulated visions of a worldwide coalition of anti-nukers, environmentalists, and peace groups against the "rape of Mother Earth" by nuclear-multinationalist "colonialists."

"This is not just an airlift so that Indian people can make it through the winter. I don't say this jokingly, I say it from the bottom of my heart: This is the beginning effort to save the entire planet."

Microphone in hand, Banks spoke extemporaneously from a corner of the long dining hall at Louden Nelson Center to an attentive audience. But the address itself, neither an explicit briefing nor artful persuasion, was as much a direct appeal to checkbooks as it was to hearts and mind. Banks is not a regular on the lecture circuit; for three months he has been on a whistlestop campaign to gain support for the resisters fighting what may be the final battle in their people's right to survive.

Successful airlifts have been underway since this fall. Last Thursday, February 11, the second planeload left Davis Airport with food and supplies for the Navajo encampment at Big Mountain, Arizona, roughly 100 miles east of the Grand Canyon. Later that same day a truck with one ton of food departed on the 36-hour drive to the Lakota-Oglala Sioux encampment at Yellow Thunder in the Black Hills of South Dakota.

Both encampments are in places sacred to the Indians occupying them. Though the circumstances of each are different, the stakes are very similar. In both cases, Indian people are resisting federal attempts to annul sovereign land treaties, federal usurpation of Indian lands, and subsequent environmental desecration at the hands of energy multinationals.

None of this is new. American Indians have long been pitted against the federal government over issues that predate the existence of airplanes and airlifts. But since geologists have discovered that tribal lands contain incredibly rich veins of uranium ore and coal deposits, American Indian people have found themselves squarely in the middle of coveted energy resources.

The Yellow Thunder encampment is situated close to the site of George A. Custer's defeat in 1876. Custer was there to take back land previously set aside for the Oglala and Lakota Sioux in the Red Cloud Treaty of 1861 and the Fort Laramie treaty of 1868. These treaties recognized American Indians' sovereign rights to territory in western South Dakota.

Despite these treaties, 7.5 million acres of this land was sold in 1878 through an act passed by the United States Supreme Court. In 1946, the Indian Court of Claims finally condemned this move, calling it "confiscation." Says Banks, "The *issue* is that the land was never for sale to begin with. How can you sell 'sacredness?' "

In the 1960s the federal government nullified the treaties, dealt out compensatory sums to all Lakota and Oglala Indians, and began handing out leases to "some 27 corporations, including Union Carbide, Exxon, Kerr-McGee, Westinghouse, Gulf and Mobil." *(Mother Jones)* As of 1980 there were 5478 claims staked for the mining of uranium.

The decision was fought. But on April 3, 1981, a court ruling ordered that the Indians *must* accept monetary compensation.

The next day, some 300 Arapahoe, Lakota, and Cheyenne Indians moved into a campsite called Yellow Thunder to begin an indefinite resistance effort. Accessibile duri the winter only by snowmobile, snowshoe, and airplane, they are there now. Harassment of airlift activity and arrests of occupiers by federal marshals has ceased for now. Everybody is waiting out the winter.

A similar sequence of events led to the Big Mountain occupation in September, 1980. In 1882 an executive order by President Arthur set up an arrangement of desert reservations for Navajo and a handful of Hopi peoples. The small, diamond-shaped Hopi reservation is surrounded by a rectangular, hazily-defined "Joint Use Area," and that in turn lies centrally in the Navajo reservation which occupies the northeastern corner of Arizona.

In the 1960s, again through treaty abrogation, the federal government opened up the Black Mesa just north of the Joint Use Area for coal and uranium mining. Today, Black Mesa is the site of massive strip mining operations with slurry piplines through which coal is moved by scarce desert underground water. Under nearby Big Mountain lies some twenty million tons of coal, as well as some uranium.

"The issue is that the land was never for sale to begin with. How can you sell sacredness?"

The hazily defined Joint Use Area, throughout which is scattered both Hopis and Navajos, has become the focus of an alleged dispute between the tribes. The "dispute" centers around the partitioning of the Joint Use Area in 1979, thereby creating separate areas for Hopis and Navajos. The Tribal Councils are urging the people to leave their homelands and relocate into the prescribed partitions. The federal government is offering cash and housing incentives. But many simply won't budge.

"There is no dispute [between the tribes themselves, or between their traditional tribal leaders]," said Banks. He asserts that Hopis and Navajos are fully capable of working out territorial problems on their own, as they always have.

Banks contends that the dispute is an utter fabrication by the Tribal Councils, a "puppet" leadership acting in collusion with the government and utilities companies.

Traditionalist Indians also claim that the Tribal Council's "dispute" is a ruse, and that shuffling about of the Hopi and Navajo peoples may possibly clear the way for development leases with the attentive, ever-interested utilities companies.

The perennial American battles are given new urgency by something more portentous: the potential for large-scale mining of uranium. In this nuclear age, the airlift takes on greater and more frightening immediacy.

As Banks concluded, "American Indians have overwhelming responsibility...We turn to our elders, our medicine people, our people...The form of resistance? As of yet, I only know what is coming down upon us. But no military machine will convert us. We know the direction, we know the course." ✓

The California Brigade

Last September an informal group of Quakers, California Greenpeace members, anti-nuclear activists, and other friends of AIM formed a human ring around the Yellow Thunder Encampment in the Black Hills.

This peaceful buffer between federal marshalls and American Indian occupiers was so successful that upon returning they named themselves the "California Brigade" and decided to do it again.

Named after the all-volunteer Abraham Lincoln Brigade who went over to fight the Spanish Civil War [see cover story, February 11 issue] setting up an alert system, phone tree, and tentative transportation system. In the event of spring confrontations between federal marshalls and occupiers, the California Brigade is seeking volunteers to mobilize in a non-violent effort.

Persons interested should contact John Thomas or Bill Wahpepah at the International Indian Treaty Council Airlift office in San Francisco, 441-7841. For airlift and other information call Airlift Committee 337-0575, or the AIM office, 834-6034. ✓

—Damon May

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101 Uses for a Dead Nuke

by Virginia Witt

Plagued with radiation leaks, corroded tubes, and brittle cores, America's nuclear power plants are not aging gracefully, and the problem that utility companies face now is how to dispose of the remains.

The recent accident at the Ginna nuclear power plant in New York state highlights an increasingly serious, if little recognized, problem: Many of the nation's commercial nuclear plants are growing old before their time, and no one is yet sure how to dispose of them or how much disposal will cost.

Vibration from the reactor and chemicals in the coolant water are taking their toll on the thousands of tools in the plants' steam generators, causing tube deterioration in 39 US nuclear plants (including Ginna). Many plants have been forced to shut down while leaks are plugged and metal "sleeves" inserted in corroded tubes. And in over a dozen, mostly older, US plants the bombardment of neutrons is causing the steel vessels which house the fuel to become more brittle and vulnerable to rupture under certain conditions—a problem for which no permanent cure has been found. These and other symptoms of the aging process are not only causing temporary shutdowns and increased costs, they are hastening the day when the plants will have to shut down permanently.

At least two nuclear plants—Humboldt Bay in California and Three Mile Island (TMI) in Pennsylvania— are almost definitely "down" for good. Two others (Illinois's Dresden and New York's Indian Point) also are likely candidates for retirement in the near future.

Old nuclear plants cannot simply be abandoned. They are radioactive and will remain hazardous for many centuries. Large areas in each plant are contaiminated from lengthy exposure to highly radioactive materials. Steel and concrete walls contain embedded particles of highly radioactive elements like nickle-59, which has a half-life of 80,000 years.

Despite the growing urgency of the decommissioning problem, neither the industry nor the Federal Nuclear Regulatory Commission (NRC) has yet come up with a firm solution. Both groups were confident that most plants would last their expected designed lifetime of 30 to 40 years. Since most plants didn't start up until the late 1960s or early '70s, the problem of decom,missioning appeared to be far in the future.

But the problem has crept up on them, in part because of premature shutdowns like the one at the TMI plant, and in part because several plants appear to be wearing out before they were expected to.

In seeking a solution to this problem, researchers and engineers have little solid information to go on. Although government and industry officials repeatedly assert that the technology for decommissioning plants exists today, the actual hands-on experience is conspicuously lacking. To date, only one US reactor has been thoroughly dismantled: the Elk River reactor in Minnesota, a government research reactor which was a tiny fraction of the size of today's large commerecial plants.

The problem of decommissioning commercial plants was most recently explored in a draft Environmental Impact Statement issued in January 1981. In that report the NRC outlined threee different options for decommissioning nuclear reactors:

—Safe storage, commonly referred to as "mothballing." Under this method, fuel would be unloaded from the plant, all liquid removed and the system flushed out. Then the plant would be locked up and guarded night and day for between 30 and 100 years. After this time, when some (but not all) of the radioactivity had worn off, the reactors would be dismantled and disposed of at some nuclear waste burial site.

Though the initial costs of this method would be relatively low, the expense of maintaining security and safety far into the future would entail a cumulative cost almost impossible to predict.

—Entombment, or concrete burial. This process would involve the same initial cleanup as safe storage, after which the gutted reactor would be covered with massive amounts of concrete.

The problem with this method is that the concrete shield would not last as long as the dangerous radioactivity embeddewd in the walls of the reactor.

—Decontamination and dismatlement. This process would involve a much greater effort immediately after the shutdown of the plant. The plant would be dismantled piece by piece and transported to a nuclear waste dump and buried.

There are several problems with this plan. Unless the process is performed underwater and by remote control, the workers involved might receive excessive doses of radiation. These elatorate measures, of course, would be extremely expensive. Also complicating this scenario is the fact that as yet there is not a permanent licensed facility for the disposal of waste which could accept the dismembered portions of the plant.

Currently, the NRC staff appears to support the more thorough decontamination and dismantlement process. "The more we see of it, the more we think the thing to do is to encourage dismantlement," says Donald Calkins, the NRC staffer handling this issue.

The NRC staff, which has been working on regulations covering decommissioning since 1978, still is a year away from completing its recommendations.

In the meantime, concern is growing about a related issue: How much is all of this going to cost, and how is it going to be paid for?

The cost of decommissioning any given reactor still is a matter of guesswork. There are too many "X" factors, such as which method is used, how long the work will take, how much inflation will add to the total, etc. Industry and government spokespersons often quote an estimate of $40 million per plant. A recent article in *Science* magazine puts the cost of decommissioning a 1200-megawatt reactor at 350 million to $100 million.

Where will the money come from? The NRC does not currently require utilities to set aside money for decommissioning, so most of them haven't earmarked funds for it. To prod them in that direction, some states are now considering legislation making it a requirement.

The NRC itself is weighing two similar porposals. One would require utilities to set aside the money needed at the time of plant licensing. The other would require the utility to set up a fund for decommissioning, which would be backstopped by insurance in case the plant had to shut down prematurely.

Currently, most people who get part of their electricity from nuclear plants are paying only for the plants' operating and construction costs in their electric bill. They are not paying for the costs that lie ahead. Unless there is some uncharacteristically fast action by the NRC or the utilities, the decommissioning costs of some of the plants which are nearing retirement will fall on new rate payers who will never get any benefit out of the plants.

Even more worrisome, high decommissioning costs could push some of the smaller utilities to the brink of bankruptcy, forcing US taxpayers to pay for finishing the job. A harbinger of this gloomy prospect is the sad history of TMI, where the plant's cleanup costs, currently put at $1 billion, almost certainly will have to be underwritten partially by US taxpayers.

In some isolated instances, people are trying to plan ahead to make sure this doesn't happen. California's Public Utilities Commission has been investigating ways to assure funds for decommissioning. And in Michigan, the Public Service Commission has been wrestling with the problem of how to fund the Big Rock nuclear plant's burial. But in the vast majority of states, this issue simply is being deferred.

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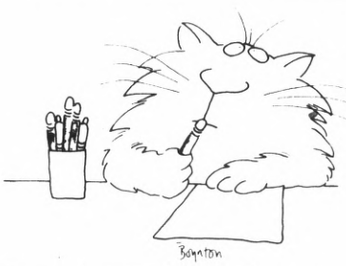
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photo by Laurie Cole

Logging at UCSC

Making Nature Natural

by Lynn Meyerson

Professional foresters held a conference last quarter at UCSC to consider the management of our 1000 acres of forest and unwittingly suggested a handy solution to the Banana Slug vs. Sea Lion controversy. "If Santa Cruz had a football team," one forester remarked, "they would be called the Druids."

The students and staff at UCSC obviously have a deep respect for the trees and a desire to maintain the redwood forest in its original condition. But keeping UCSC's forest looking natural actually takes intense management.

Jason Greenlee, a fire-management consultant for the campus, says "Management is a funny word—everything is managed. Leaving the forest alone is a very specific, heavy-handed form of management. The area around Big Sur, for example, is heavily managed to give you the impression that there is no management."

The goal of present management in UCSC's upper forest is to keep the area fire-safe and natural looking. The main activities to meet these goals are the creation and maintenance of two fire breaks, and the removal of unhealthy and dead trees. But is this enough to keep the forest healthy?

Many people on campus, among them Greenlee and Dan Stahlman (the Superintendent of Grounds and Equipment), think thinning the redwood stands in the upper campus would improve the forest's health. But redwoods have a sacred cow status on this campus, and when selective thinning was suggested previously, it was called "The Great Chainsaw Massacre" by opponents.

But as Stahlman points out, a forest is a living thing with a limited carrying capacity. In the past, fires would control the tree populations. Now that humans have come in and eliminated most fires, too many trees grow, competing for limited nutrients and becoming less healthy. This is what is happening at UCSC.

"If three trees are growing with resources enough only for one, why not take two out and give the one tree a better shot at life?" asks Stahlman. Trees that are bunched together have slower growth rates and become stunted.

Greenlee recommends selective logging for other reasons. "The idea that logging is destructive is outmoded. If we use horse teams instead of heavy machinery [which packs down the soil and uses fossil fuels] to pull out the trees, and carefully choose which trees to cut, we would increase the amount of sunlight for other trees, bring the campus back into the community a little more, and provide us with much needed timber."

Last year's Campus Lands Management Committee supported timber harvesting as long as it was within a context of maintaining the general forest health. Their 1981 draft report suggests more actively using the forest as a research site and making the forest more park-like by removing smaller trees with horse teams.

Most of the upper forest is second growth, as the original redwoods were fed into Henry Cowell's lime kilns when the land was a working ranch.

The present forest management issue is a by-product of the original campus lands management plan. The original plan anticipated 27,000 students, and the upper forest area was slated for development. When the plan changed, the understaffed and underbudgeted campus facilities department had no direction for forest management.

Up to now, fire prevention requirements have dictated land management. Fire breaks were constructed (Chinquapin Road is one of them), fire hydrants installed, and proscribed burning used to clear away chaparral.

Greenlee says that the UCSC fire prevention program is an excellent one, but that a forester's viewpoint is also needed for comprehensive management. He says that burning is important for many reasons. First of all, fire is necessary for redwoods to reproduce. If they have fire scars, old trees that fall break at the scar and a new trees grows from the old roots. If they have no fire scars, the trees are uprooted and no new tree is started. This is especially important for redwood propogation because few redwoods are started from seed.

Fire is also necessary to recycle nutrients for wildlife. Apparently, deer need to feed on young chapparal. If there are no fires, the chaparral becomes old, tough, and worthless as food.

Redwoods have a sacred cow status at UCSC and selective trimming has been called the great chainsaw massacre.

So who makes the tree cutting and other forest management decisions? Campus Facilities, according to Stahlman, waits for instructions from the Land Management Committee, which so far has met only twice this year, and has set no policy.

But the foresters who toured the campus warned that management by committee would not work, and that a professional forester is necessary to prevent further forest degradation.

They said that forest management is not very receptive to the democratic process since people have shorter life spans than trees. A forester with a planning perspective could take a long-range view which would make sure a healthy forest will be here for our grandchildren.

Most people on campus concerned with land management agree a trained forester is needed. But until that is seen as a high priority by the administration, fire management and a short-term majority rule will dictate what happens to trees at UCSC. Will management be decided by reactionary environmentalists or insensitive business interests? Neither, Greenlee and Stahlman hope. Instead, loving, professional care is necessary for the long-term health of the forest. ✓

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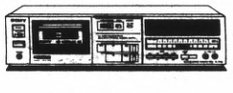
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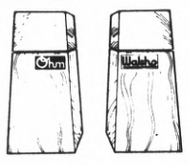
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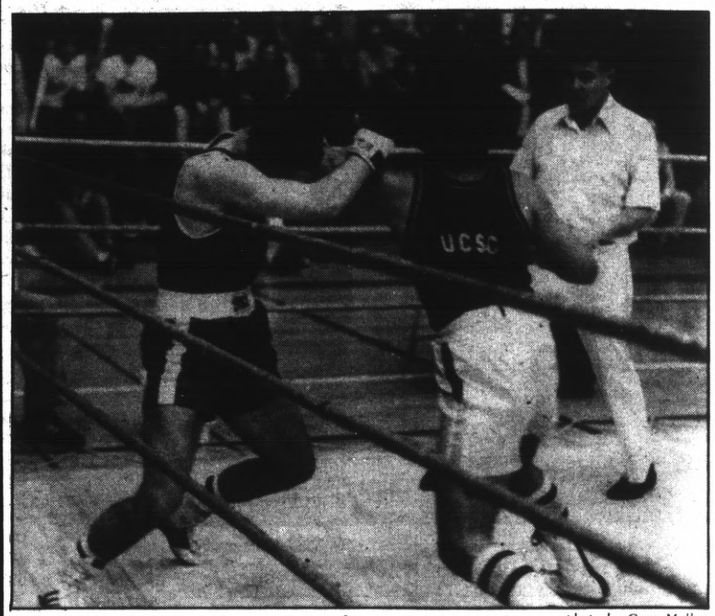


photo by Greg Mellen

by Greg Mellen

Visalia is not only where you end up when you take a wrong turn at Bakersfield. It was also the scenic setting for this year's Penn Racquetball State Intercollegiate Championships. For UCSC, it was a hot and cold tournament. While the women's team was outstanding, the men's team was inexperienced. As a result, the women's team finished in first place by a wide margin, but the men's team was unable to win a game. Overall, UCSC finished in third place.

Carole George, team president and coach, was the overall winner of women's singles, and won second doubles with Sharon Yaguchi. In addition Mary Crabb and Mary Helen Garcia finished first in doubles and played well in singles.

For the men, however, it was a tough tournament. For all but one of them, it was the first exposure to tournament competition. But although they did not bring home any victories, they put a scare in some of the better teams, and played well.

Carole George also claimed that UCSC had by far the best team spirit, and is eagerly looking forward to league competition. UCSC will next play San Jose State University, which edged by UCSC to finish in second place at the tournament. Also on schedule for the club is an open tournament here at Santa Cruz on the weekend of March 5.

Soccer's Ups and Downs

The 1982 Season for the Northern California Collegiate Women's Soccer Conference opened on a down note for UCSC, which lost every game at the Humboldt tournament. Lack of experience was the most notable reason for the team's dismal start. Coach Liz Belyea, however, has said she is sure that the team will continue to improve. Their improvement in the last few games, she added has been incredible.

Coach Belyea was recently chosen as a coach for the Collegiate National Select Team, which will travel to Denmark this summer to compete against some of Europe's best women's teams. Belyea was the only coach on the West Coast to be chosen for this honor. She is also one of only two women to be the head coach of a college team on the west coast.

The women's team will play their next home game on February 19, at 3 pm against St. Mary's.

Boxing Battle

The UCSC Men's Boxing Club opened the season with a novice bout in Berkeley, to let beginners in the league get their feet wet before going in against the more experienced fighters. For Santa Cruz, the novice bout brought mixed results.

The highlight of the night was UCSC middleweight Joe Delgadillo's second round TKO over his Navy opponent. Delgadillo and the Navy fighter were fairly even until Joe started landing some heavy hooks that simply wore the Navy fighter out. UCSC also won in the welterweight division as John Ribeiro won a split decision.

Unfortunately, two fighters were not as lucky. Jim Arnett fought a good aggressive fight against an opponent from Berkeley. Although the fight was close, throughout, the Berkeley fighter was, surprisingly, given a unanimous decision. In the junior middleweight division, Peter Heidenheimer lost a decision to another Berkeley fighter.

Two UCSC fighters were unfortunately unable to compete due to a lack of competition. Howard Kang, a lightweight, and Middleweight Dart Lindley were shut out of a chance to compete.

After the fights, the team spent the rest of the night enjoying the nightlife of Berkeley, and unwinding from probably the most intense and exhilarating three rounds of their lives. The team will take on Chico State next week. ✓

CAMPUS CLIPS

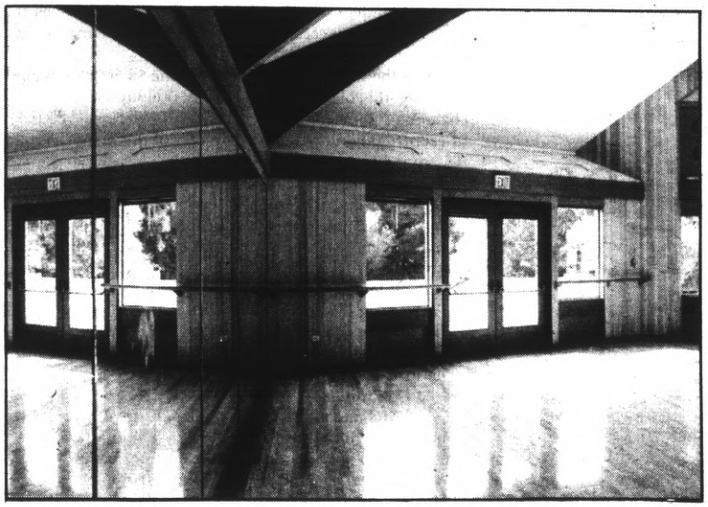


photo by Peter Allen

The UCSC community is worried about the future: Staff and junior faculty wonder if their jobs will exist next year while students consider what to do if they cannot afford to continue attending school. In addition, as next year's UC budget decreases, there is a corresponding increase in concern about what programs will be trimmed or even eliminated so that the campus can remain within its budget. Students have already suffered an increase in student fees of $100 a quarter with more considered, and will almost certainly receive less financial aid next year as a result of Reagan's efforts to balance the budget.

A group of students calling themselves SOS (Students Organizing Students) want to create a unified campus-wide student organization which would be able to have more direct input into the processes of tenure, budget and program decisions. SOS wants to initiate a petition drive by early March in order to educate, activate and and gain the support of the student body as a whole. Meanwhile, they are conducting forums to which all interested students are invited. The next will be at 7:30 pm February 25, in the Crown Dining Hall.

□■□■

On a more specific level, students, along with UCSC faculty and Santa Cruz community members, are organizing in support of Community Studies professor Nancy Shaw, who was denied tenure earlier this month by Chancellor Sinsheimer. Shaw is a faculty member at Oakes College and of Community Studies, both of which have lost ladder-track faculty positions in recent years.

At a meeting on Friday, February 12 at the Louden Nelson Center, over 50 people from both the campus and the comunity met to discuss why and how they could support Shaw. In addition, this coalition plans to build ties between the community and the campus and support Oakes College, Women's Community and the other disciplinary studies. According to Geri Ota, a UCSC student who attended the meeting, "The group worked together very well."

Committees were formed by the people who attended. Students and others who are interested should refer to the letters section for a complete list of names and phone numbers of people to contact if you want to offer your help.

The UC San Francisco Synapse reports a "slight drop" in the percentage of minorities attending American medical schools, according to statistics prepared by the Association of American Medical Colleges (AAMC). While applications from Blacks, Native Americans, Native Alaskans, Mexican Americans, and mainland Puerto Ricans has increased over the last seven years from 7.4 to 9.4 percent of the total, the number of acceptances has fallen from 9.3 to 8.5 percent. Furthermore, the AAMC is under criticism because its theoretical goal (set in 1970) of twelve percent minority representation in the nation's medical schools has never been reached (the closest was ten percent enrollment in 1974-75) and doesn't represent the proportion of ethnic minority persons in the United States (over 18 percent, according to the 1980 national census).

□■□■

The UCSC Student Lobby Annex will be placing a questionnaire in every student mailbox in order to learn what issues students are concerned about. The Annex would like to help you either get in touch with a student organization working on the issue or help you, along with other interested students, form a group of your own. They really want to get the information and to help you, so just drop the questionnaire into campus mail addressed to Student Lobby Annex, Campus Activities, UCSC.

In a similar vein, the Student Committee on Committees (SCOC) is sponsoring a caucus for all students who are members of Administrative and Academic Senate committees. The caucus will be in the MerrillBaobab Room on Sunday, February 21 at 7 pm. For more information, call Christine at extension 2934 or Susie at 4797. This is a great chance to get together and learn what is going on, so don't forget about it.

There is a great deal of student activity getting under way now, but the only person who can best represent your views and desires is you. These groups want your help or at least your opinion about current issues. So speak up; there's no better time than now.

—Shari Lynn Anderson

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Bombs on the Burner

Freezing the Atomic Flame

by Craig Strong

For the first time in history, California voters may have the opportunity to make a decisive statement against current nuclear weapons policy at the polls next November.

If the signatures of 500,000 registered state voters can be collected on petitions by the middle of April, an initiative calling for a bilateral nuclear weapons moratorium, or "freeze," will be on the ballot, along with the names of candidates for the US Senate and the House of Representatives.

The initiative calls on the US to "propose to the government of the Soviet Union that both countries immediately halt the testing, production and deployment of all nuclear warheads, missiles and delivery systems."

The initiative petition drive is being sponsored by Californians for a Bilateral Nuclear Weapons Freeze, composed of local committees throughout California spearheading the petition drives in their communities. The group has state campaign offices in Oakland and Los Angeles.

Mary Jo Sedita, a Unitarian Peace activist from Los Angeles who are largely responsible for putting Eugene McCarthy on the 1968 California ballot as an anti-war Presidential candidate, joined forces with Quakers Ian Thiermann and Harold Willens and peace activists from throughout California to build a campaign organization last year.

Thiermann, active with People for a Nuclear Free Future in Santa Cruz, had just finished producing *The Last Epidemic,* a film depicting the medical consequences of nuclear war. The film's success as an educational tool encouraged its use in the campaign.

"Over the next decade the US and the Soviet Union are planning the biggest nuclear arms buildup in history," charges a campaign leaflet. "This greatly increases the risk of catastrophic nuclear war. The cost of the build-up will undermine our domestic economy. It will increase inflation, produce fewer jobs than non-military investments, and force further cutbacks in basic services."

Proponents of the measure believe that, while it is an advisory statement without the force of law, it will be the catalyst for a strong campaign that will educate the public about the logical connection between the arms race and the increasing likelihood of nuclear war.

"In order to do something about the problem, people first have to recognize it exists," states Dan Haifley, campaign manager for the Santa Cruz/Monterey County Nuclear Freeze Committee.

Sigrid McLaughlin, a spokesperson for the Committee, claims that while disarmament activists in the past have worked only for the ultimate goal of disarmament itself, many are now pushing for the freeze as a logical intermediate step towards meaningful arms reduction.

The cost of the build-up will undermine our domestic economy. It will increase inflation, produce fewer jobs than non-military investments, and force further cutbacks in basic services.

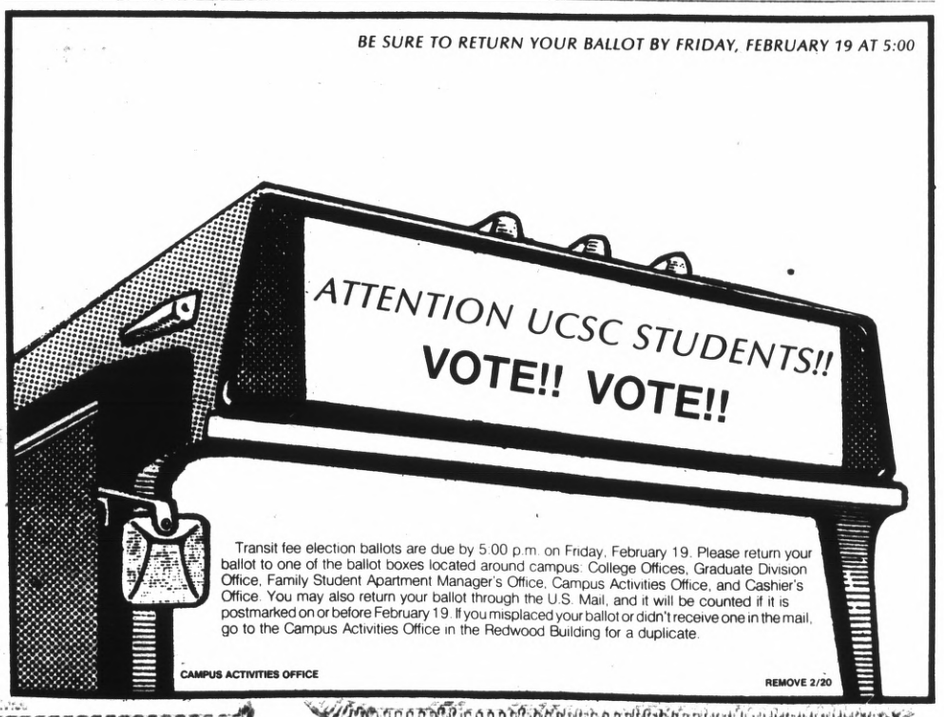
"By speaking of a freeze we are simply being clear about which steps are necessary to the achievement of arms reductions," McLaughlin says. "And by speaking of a bilateral freeze, we are recognizing the fact that while the US initiated the arms race, the threat comes from both sides."

Haifley says that, most importantly, a victory for the freeze coming from the largest state in the Union will be impossible for Congress and the President to ignore. "The pressure on them will be great, especially in an election year."

As a campaign handbill states, "We've got nothing to lose, and the very survival of humanity to protect."

The Santa Cruz/Monterey Nuclear Freeze Committee is located at 515 Broadway (near Ocean St.) in Santa Cruz. They can be reached at 425-1275 in Santa Cruz, 422-4371 in Salinas, or 624-0650 in Salinas. ✓

Craig Strong is a member of SEED, a UCSC anti-nuclear group.



CITY CLIPS



photo by Laurie Cole

Surviving Another Storm

To the relief of worried Santa Cruz residents, Monday's storm, which dropped up to a foot of rain in the Santa Cruz Mountains, produced no major damage in the county.

The storm did lead to power outages caused by mudslides and fallen trees. Over 9000 San Lorenzo Valley residents were without power for up to three hours.

The most severe damage occurred at the Brookdale Lodge, which recently re-opened after repairing damage from January's storm. The lodge suffered $1 million in damages when its indoor stream overflowed its banks into the dining hall.

The devastated Love Creek section of Ben Lomond, where eight people died in mudslides during last month's storm, suffered no further damage.

Dusty Davenport Days

The Lone Star cement plant in Davenport is facing a lawsuit from the Monterey Bay Unified Air Pollution Control District that charges the plant's newly-completed $74 million expansion with five violations of air quality standards.

The company is also in conflict with the county over some of the conditions in a use permit for the new plant, and in a meeting with Supervisor Gary Patton, area residents discussed the problems of the plant.

Dennis Kash, regional president of Lone Star Industries, told the residents that the Air Pollution Control District had levied three fines on Lone Star, which the plant refused to pay. "In an effort to collect the fines, they took us to court," he said. The plant's regional environmental and resources manager, Ralph Mitchell, wrote to county planning director Kris Schenk, explaining that "the alleged violations are associated with the old plant facilities and not the new plant."

Residents complained of noises coming from the plant, and the county claimed that Lone Star is exceeding the noise levels allowed by its use permit. In his letter, Mitchell disagreed, claiming that the plant is meeting all requirements.

More controversy surrounds Lone Star's sewer proposal, which would put a lagoon on Lone Star property where sewage would be treated before being used by the plant in its cooling process. Area residents fear that the lagoon will create strong odors.

On February 23, the Santa Cruz County Board of Supervisors will hold a public hearing on all of Lone Star's alleged violations.

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Poles apart?

China Fears the Polish Syndrome

Editor's note: *As events in China during the past week have shown, the ruling Communist Party there is facing turmoil at home and image problems abroad. Sketchy news reports from China indicate that massive political "purges" are currently being instituted, especially in the province of Canton, where "corruptions" and material disparities between peasants and government officials are giving the party a bad name. In this article, Pacific News Service reporter Thomas Gold notes the similarities between current "martial law" in Poland, and the situation in China.*

by Thomas B. Gold

China's current support for the martial law regime in Poland has struck many Western observers as strangely inconsistent, given that country's earlier condemnation of Soviet interference and continuing anti-Moscow rhetoric.

But China's refusal to join with the United States in attacking the Soviets for the imposition of martial law in Poland must be seen in the light of China's own domestic troubles. In many ways, China faces a crisis similar to Poland's, but on a much larger scale. The Polish crisis represents an object lesson for China in what can happen if a nation's source of legitimacy disintegrates and social forces take it upon themselves to constitute a new center.

More thoroughly than any Eastern European communist party, the Chinese Communist Party managed to organize the population into an interlocking network of small and large groups, all under Party leadership, for purposes of control, mobilization and ideological education. Alternative, independent forms of association disappeared. The Party defined the relation between individuals and society and structured the life changes of every citizen. As long as the state could supply basic material goods and demonstrate progress, the bonds held.

However, unceasing inner-party struggles have brought a succession of new political factions into power, each discrediting its predecessor's programs and philosophy. As this merry-go-round spun out of control, the Chinese people increasingly began to question the Communists' claim to be the sole legitimate force to lead the county. As the economy experienced severe disruption and living standards declined, the glue that held this vast system together dissolved.

The social consequences of this disintegration are especially apparent among China's youth. Comprising 65 percent of the population, China's under-30 generation finds itself in a situation where young people have little control over their own lives. Moreover, they feel alienated from those who dictate their futures.

Those around 30 years of age spent their

UCSC Committee on Arts and Lectures
Presents

Father Guido Sarducci



UCSC Performing Arts Theater
Saturday, February 20, 1982
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Two Shows 8 p.m. & 10 p.m.

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UCSC COMMITTEE ON ARTS & LECTURES PRESENTS

GORE VIDAL



A Lecture Entitled "State of the Union"

Gore Vidal, renowned author and politician, takes a close and often witty look at America today

Thursday, February 25
8:30 pm

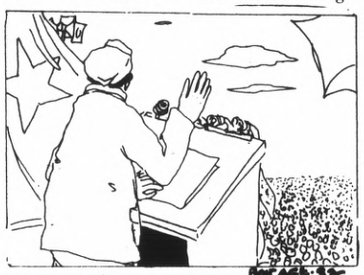
Porter College Dining Commons, UCSC
$3.50 students/seniors, $6.50 general admission

Tickets are available at UCSC Box Office and all BASS outlets including Record Factory & Sears

formative years during the period of greatest revolutionary elan and optimism. They accepted the legitimacy of the Party and Chairman Mao without question. Millions of them sacrificed comfortable lives and secure careers in the cities to implement the Party's call to take the socialist revolution to the nation's most undeveloped regions.

But having borne the brunt of every political twist and turn of the past three decades, many feel they have been tricked, used as pawns in a cynical power struggle. A tiny minority was able to enter universities in 1978 and has a bright future, but the overwhelming majority remains stranded in the outback or assigned to low-paying jobs with little chance for advancement.

Those in their teens and early twenties passed their childhood at the height of the Cultural Revolution. They received little formal education and their moral training



consisted of the maxim, "To rebel is justified." Even now, few can realistically expect either a university education or employment in state-run organizations, which provide relatively high wages, bonuses and welfare benefits. Only about 1 percent of the college-age population will be enrolled in higher education. Most will be shunted into hastily set up collectives or urged to organize their own small enterprises.

As in the Polish situation, disaffected Chinese at times have organized independent associations. From the fall of 1978, in Shanghai and other cities, youths who had been sent to the countryside returned home and organized groups to demonstrate against the authorities for permission to settle back in the cities. As part of the Democracy Movement, intellectuals and workers in the cities established a plethora of associations as alternatives to the Party-led ones. Young people comprised the majority of activists in these groups. From their Red Guard days they had learned the tactics of going outside the system to make their demands heard.

China is in a desparate race to rectify and rebuild a decimated Party before simmering discontent can be translated into mass-based Solidarity-style action.

The central authorities tolerated these independent groups briefly, but then moved forcefully against them, arresting their leaders and shipping many members back to the countryside. Beijing's task was made easier because, unlike Poland, China has no competing institutionalized source of authority such as the Catholic Church. The Chinese also lack places off limits to state power where they can congregate.

With an eye on Poland, the authorities also moved to abort the formation of any independent trade unions. As part of China's post-Mao democratization, they called for workers to have more say in enterprise management, but they did not institutionalize this power in a nationwide network of trade unions. Rather, they promoted popularly elected workers congresses within individual enterprises. This tactic makes communication among workers across factory walls very difficult.

In addition, the Communist leaders have started to rebuild the nation's social and political fabric and reaffirm the legitimacy of the Party's claim to rule. Agricultural reforms giving peasants greater production incentives are reportedly showing positive results, and in the cities the Party is trying to win people back by demonstrating socialism's superior potential to raise living standards. Individual privacy has been restored in great measure, and the empty political slogans and fantastic promises have diminished.

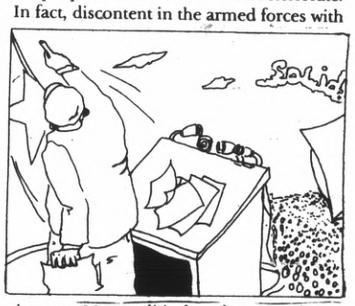
New avenues of service employment have been created outside the state sector to sop up the more than 20 million unemployed, and more opportunities have been provided for continuing education. Increased wages, bonuses, more consumer goods and improved housing also are part of the bait to convince people that they have a stake in working hard.

Most importantly, the Deng Xiaoping leadership core has stopped the practice of blaming evil individuals for all of China's deficiencies. It frankly acknowledges shortcomings in the Party's own structure and the manner in which it had been running the country. In recent hard-hitting speeches, Party and state leaders have promised to reform the Party and vigorously implement the rule of law. They have called for the retirement of incompetent, corrupt and overaged bureaucrats and the promotion of younger, technically trained cadres.

Though it sounds very good, it may not be enough to overcome the people's skepticism. For everyone realizes that the responsibility of implementing these policies rests with the millions of middle- and lower-level bureaucrats, the very target of these programs and the very people the masses regard as the crux of China's problems.

Speeches by the Beijing leaders reveal a great deal of obstructionism on the part of these bureaucrats. Many of them are seasoned veterans of previous power struggles, and they fear that acting too aggressively to carry out today's line will mean trouble if and when the line changes again. They prefer inaction.

Aware of the Polish outcome, China's leaders are reluctant to use the army against the people, should the situation deteriorate. In fact, discontent in the armed forces with



the post-Mao political and economic reforms makes the loyalty of the military to the present leaders suspect.

China is in a desperate race: to rectify and to rebuild a decimated Party, to win back the support of the people, and to prepare the next leadership generation before simmering discontent can be translated into mass-based Solidarity-style action. ✓

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LETTERS

THE COMMITTEED

Dear Staff:
On February 12, an ad hoc coalition was formed by concerned Santa Cruz community members, UCSC students and faculty. The group gathered to discuss the issues that have arisen with the tentative denial of tenure to Professor Nancy S. Shaw. These issues concern academic freedom, the policy of accountability that the university accords to the Santa Cruz community, the process of tenure and how it affects student, faculty and community members alike, and the phasing out of Oakes College, Community Studies, and Women's Studies, programs that are suffering from a consistent and significant loss of tenure-track professors.

Several committees were formed at the Friday night meeting. Those interested in participating are urged to contact the coordinator of the committee that they wish to be a part of!
Events: Nancy Clark Williams: 426-1971
Community Outreach: Jo Kenny: 425-7653 - There is a meeting scheduled from 10 am - 12 on Saturday, February 20 at the Louden Nelson Center for this committee.
Campus Outreach: John O'Schaefer: 429-9241
Publicity/Media Outreach: Ann Irving: 425-7306.

Sincerely,
Kim D. Kupperman

ASSAULT ON OAKES

Dear Staff:

I wish to express my appreciation of your story on Nancy Shaw. As an Oakes student I acknowledge your efforts to inform the UCSC community about this very important issue. Oakes College is presently under attack from the UCSC administration; we are assaulted by a systematic denial of tenure to Oakes faculty. These educators devote tremendous amounts of time and energy to the college, yet the chancellor considers their work to be lacking in scholarship.

Although a superficial interpretation would simply view this as a job issue, the situation instead represents a climate which threatens the quality of education at UCSC. I urge your paper's continued coverage of events, and encourage UCSC to defend its faculty and the type of education they represent.

Sincerely,
Renee M. Martinez

A BAD BARGAIN

Dear Staff:

The article about the Nancy Shaw case in the February 4 edition of *City on a Hill* raises a number of very serious issues: academic freedom, due process, the character of the social sciences as a field of inquiry, and the role of the university in society.

Indeed, the Shaw case raises disturbing questions that affect all of us on this campus. It raises questions about academic freedom and due process, the role of the Chancellor in imposing his own singular definition of what constitutes knowledge and appropriate content of social science inquiry, and the nature of university research and its relationship to the wider community. This case, in concert with the acrimonious history of many recent personnel actions on the campus, adds insult to already injured faculty morale and erodes any lingering confidence in this administration.

Last year the Santa Cruz *Sentinel* ran an article on the Faculty Association's election as the UCSC professors' collective bargaining agent ("UCSC Bargaining Agent Happy With Status Quo," April 14, 1981). To date, the UCSC campus is the *only* UC campus to have voted for collective bargaining. The *Sentinel* article indicated that the Faculty Association president was generally pleased with the administration's policies, and denied that the Association had any special grievances with the administration.

Personnel policies are serious campus issues that must be addressed now. It is appropriate at this time to query the Faculty Association as to its position on the Shaw case and the larger implications the case raises for the campus.

In light of the Shaw case—and what it represents—many faculty are wondering if the Association is *still* pleased. Many of us invite the Faculty Association to share with the campus community their position on the case, as well as to state where they stand on the larger implications the case raises for our campus.

Sincerely,
Jim O'Connor, Sociology & Economics
Art Pearl, Education
Roberto Crespi, Latin American Literature

LOADED

Dear Staff:

When Academic Vice-Chancellor Marcum issued his edict ordering faculty to hold special classes in compensation for instructional time lost during the aftermath of last month's storm, he neglected a small, but significant detail: prior consultation with affected faculty members.

For many instructors—particularly younger, non-tenured and non-Academic Senate faculty—the addition of extra hours to already overloaded schedules represents a real imposition. Lecturers, for example, teach eight courses a year. Their instructional hours alone (not counting the time spent correcting written assignments, holding regular office hours, and counseling individual students) add up to more than full-time commitments. In order to make up four days class time lost last month, a Lecturer carrying a normal three-course load would have to teach an additional 16 hours!

Contract employees of business and industries are routinely offered time-and-a-half wages for weekend and evening work. To date, as far as we know, the UC administration has not offered such compensation to faculty members—nor has it solicited their opinion about alternative ways of replacing the lost instructional hours.

Many faculty members with children have no daycare arrangements available to them on weekends and during other extra hours. Many participate in weekend conferences, workshops, classes, community and religious functions when they are not teaching. Apparently no thought was given to these difficulties, or to the others confronting teachers called upon to hold additional classes.

Members of the administration, however, apparently understand these problems quite well, since they don't appear to be in their offices on the extra days assigned by the Vice-Chancellor's office.

Sincerely,
Suzanne Cowan (Italian)
Peter Meyer (Economics)
Esther Guerrero (Spanish)
Frank Ramirez (Spanish and Education)
Gini Matute-Bianchi (Education)
Roz Spafford (Writing Program)
University Council AFT - UCSC Local 2199

R IS FOR REMEDIAL

Dear Staff:

The faculty quotes in "Three R's" were extremely disappointing. Carol Freeman's statement that Subject A is "no longer a 'remedial' course ...it is the business of the university to teach writing" indicates grave ignorance. Subject A may no longer be called "bonehead English," but it certainly is remedial; it is the teaching of material which is supposed to be mastered well before high school graduation. The failure to have learned it is just that—failure, either of schools, students, or both. It is *not* the business of the university to teach basic writing and reading.

Donald Rothman's belief that we should "look at preparedness and engage in meaningful political action" is similarly removed from reality. The objective of a mature citizen should be to live well and be an example and assistance to others, not to join a picket march whenever he has free time. At any rate, Mr. Rothman should know that an American unable to use English effectively is not prepared for anything.

James McNelis
Crown

L IS FOR LOGIC

Dear Staff:

I had trouble following Charlotte Korey's recent article on "The Three Rs" (January 28). On rereading it, I think I have discovered why: Korey seems to have begun with the assumption that the money used for writing and math courses and support services for underprepared students could be used other ways. She then interviewed three instructors on campus who had much to say about the larger issues involved in underpreparedness and what might be done about it, and then she paratactically patched together the interviews and the conclusion she's started out with, and ended up with an article that doesn't logically make sense.

I have some problems with this article as a piece of writing: the conclusion bears no relation to the interviews in the middle. In holding onto her initial idea so stubbornly, Korey demonstrates the inability to "engage in meaningful dialogue" that Don talks about in his interview. For, while the writing is grammatically clear and correct, the article as a whole doesn't really make sense.

I know the value of the work that Don and Carol and the other writing instructors do for writers at all levels. Let's not lose sight of the important work that they do in our eagerness to pinch pennies.

Sandra Hart



Remember, letter writers, that you must send your letters to the Stonehouse by 5 pm, Tuesday, if you expect them to see the light of print. Type and double space them, please!

SUPPLY-SIDE SOLDIERS

Dear Staff:

Yankee ingenuity has struck again! We knew we could do it! Good ol' American know-how has come up with the perfect solution to $100 billion deficits and plummeting social services, not to mention spiraling and uncontrollable defense budgets.

The solution is simple, a slight variation of Mr. Reagan's own suggestion, and well within his mandate from the people to get big government off our backs: We must simply pass from the new federalism to the *new* new federalism, in which all defense budgets and expenditures revert back to the state and local governments, thus freeing hundreds of billions of dollars for social programs whilst simultaneously decreasing the extent of Big Government.

Since the basic resources for the military—aircraft companies, university weapons labs, people, etc.—all originate at state and local levels anyway, this would obviously make the process of militarization more efficient by eliminating the middleman, whilst increasing morale of the armed forces by introducing a down-homesy, grass-roots feel to the whole. And if one set of Army, Navy and Air Force is intimidating to the Russians, just *think* how much *more terrifying* fifty different sets will be! Boy, they'll just be quaking in their boots when they contemplate a war on fifty fronts.

If the silly, disorganized social-welfare programs can manage to function in concert and harmony, as Mr. Reagan assures us they will have no trouble doing, then certainly we can count on our *brave boys in blue,* or our *great guys in green*, to coordinate without a hitch. And think of how much more interesting those marching bands will be with fifty different color-coordinated uniforms!

Cordially yours,
The Library Books in Peat Moss Cabal; Paratheo-Anametamystikhood of Eris, Esoteric; Erisian Liberation Front.

KALEIDOSCOPE

VIDEOT'S DELIGHT: The eyes may be the mirrors of the soul, but the camera lens puts everything in better focus, or so the organizers of the Santa Cruz Video Festival believe. The theme for this year's festival is "Community Reflections," and among the local scenes to be screened are "Class of '31," an oral history of a Santa Cruz High class; a rock video of the Humans, and a documentary about the Italian Fishing community. There will also be entries from around the country, tied together, according to festival organizer Peter Brown, because "they are about real people and events from a viewpoint that is personal." The festival will run Saturday and Sunday from 11 am to 5 pm with the award-winners screening Sunday night, 7 to 11 pm. Admission is $1 Saturday and Sunday, $1 Sunday night.

QUASI-ART: Animator Sally Cruikshank is the last of a dying breed. While most, if not all, animators indulge in rotoscoping and mechanical aids to produce their work, she persists in the old style, hand drawing and coloring every cell to achieve a neo-thirties, Max Flescheresque style. If you're a nut for old cartoons, be sure to see *Quasi At The Quackadero,* one of her finest—and funniest—short cartoons, complete with a soundtrack by the Cheap Suit Serenaders. Co-billed with Quasi at the Sash Mill, this Saturday through Monday is *Beat The Deva,* a semi-documentary about Hollywood wild-life including parody, animation and spiritual lore.

NEW SURFERS ON AN OLD WAVE: Santa Cruz's Scapegoats, San Jose's Los Olvidados, and The Flaps will play Cha Cha's, a new venue on the edge of town on Sunday, Feb. 21 at 9 pm. Cha Cha's is located at 1535 Commercial Way, near the intersection of Soquel Ave and Soquel Way. At the Porter Dining Hall on Feb. 20, three San Francisco bands, Social Unrest, Arsenal, and Church Police, will be playing a benefit for The Dependants of Irish Republican POWs. Admission is $2.50 UC students and $3.50 general.

BEARS IN THE NIGHT: The Bear Republic Theatre's series of late night entertainment continues with the premier of *Night Dancing,* a one-act play by local playwright Dale Porter. The play, set in the small coastal town of Santa Theresa, deals with the relationship between Wendy, a recent university graduate, and Chris, a ranch hand in his thirties. Night Dancing premieres Feb. 19 and runs these next two weekends at 11 pm. Tickets are available at the Art Center Theatre, 1001 Center Street, for $2 general. Call 425-1703.

IT MUST HAVE BEEN MOONLIGHT: Freedom of thought, freedom of religion, and the art of brainwashing are some of the topics tackled by UCSC professor Jim Bierman in his play, *In Re: Underwood,* opening this week at Performing Arts. The play, a true story about Barbara Underwood, a UCSC student who tuned out and turned into a Moonie, dropped a social science project, and spent the next four years hawking flowers and soliciting donations, until she was summoned for a conservatorship hearing when her parents launched a desperate attempt to gain custody of her for deprogramming. *In Re Underwood* will be performed this weekend and next, Friday-Sunday, at the Performing Arts Building, Drama Studio A 105, and on March 5-7 at the Art center Theatre. Performances begin at 8 pm.



GEORGIA ON THEIR MIND: The Sea Islands of Georgia are an anomaly; existing as they do in isolation from the outside world, the islanders speak a dialect that has not changed radically since the Elizabethan era. Readers of Paul Conroy's book *The River Is Wide* (made into the film *Conrack* starring Jon Voight) will recall the difficulties of establishing educational and social services there because of the apathy of the state government. Now The Georgia Sea Islanders, a gospel group, will be making a rare appearance at UCSC. The singers will perform a wide variety of gospel, blues, and folk. Bessie Jones, the Sea Islanders leader, has taught music at Yale and has authored a book on the Sea Islander experience. The group also appeared on the Brian Eno-David Byrne album, *My Life In The Bush Of Ghosts*. The Sea Islanders will play the Porter college Dining Hall Friday, Feb. 19. Tickets are $4.50 students and $6.50 general. For more information, please call 429-2159.



photo by Shari Anderson

MR. ANTROBUS DISCOVERS STEVENSON: Set, in some curious way, in both the Ice Age and in the Depression, at the advent of World War II and the launching of Noah's ark, the action of Thornton Wilder's 1942 Pulitzer prize-winning play *The Skin of Our Teeth* occurs in a strange continuum all its own. However, the ideas and events depicted are not strange; they are the eternal tale of both humanity's and the individual's struggles to survive and remain optimistic in the face of disasters. As Wilder takes us into the enigmatic life of the Antrobus family, he reveals aspects of middle America and humanity that are touching, amusing, and sometimes painful.

Sponsored by the Stevenson Theatre Guild, *The Skin of Our Teeth* will play in the Stevenson Dining Hall February 19 through 21 and 26 through 28 at 8 pm each evening. Tickets are $3.50 general and $2.50 students/seniors and can be bought at the UCSC Box Office or at the door.

MOVIES ON A HILL----------

Friday, Feb. 19:
The Grapes Of Wrath (1939) Directed by John Ford and *They Shoot Horses, Don't They?* (1968). Directed by Alan Pakula. Cowell Courtyard (Fireside Lounge in case of rain). 7 pm. Free.
O Lucky Man (1974) Directed by Lindsay Anderson. Classroom 2, 7:30 and 10. $1.50 general.

Saturday, Feb. 20:
Death Of A Bureaucrat (Cuba, 1973). Classroom 2, 7:30. $1.50 general.

Sunday, Feb. 21:
High Noon (1956) Directed by John Frankenhiemer and *The Misfits* (1961) Directed by John Huston. Classroom 2, 7. $1.50 general.
Equus (1977). Directed by Peter Brook. Kresge 7 and 9:30, $1.50 general.

Monday, Feb. 22:
Night Of The Iguana Directed by John Huston and *Lolita* (1959) Directed by Stanley Kubrick. Porter Dining Hall, 8. $1.25 general, $1 Porter.

Tuesday, Feb. 23:
Sao Bernardo (Brazil, 1972) Part of the Tropical Film Series. Classroom 2, 7:30. $2 general.

Wednesday, Feb.24:
The Extraordinary Adventures Of Mr. West In The Land Of The Bolsheviks (1924) and *Storm Over Asia* (1928). Part of the Silent Film Series. Thimann 3, 7:30. $2.
Pather Patchali (1956) Directed by S. Ray. Merrill 102, 7:30. Free.

FORD HAS A BETTER IDEA: Joni Mitchell, George Harrison, Barbra Streisand, Kenny Loggins...other musicians might be accused of name-dropping if they reeled off the names that Robben Ford has listed on his roster of past musical collaborations. Ford, a guitarist who really knows his way around a wah-wah, is a back-up boy moved front to headline with the Yellowjackets, and he'll be doing just that Friday night at the Catalyst. Opening for the 'Jackets will be the Casuals, a San Francisco-style band with a Los Angeles-style name and a sparse, rough-and-tumble R&B. Tickets are $4.50 advance/ $5.50 door. ✓

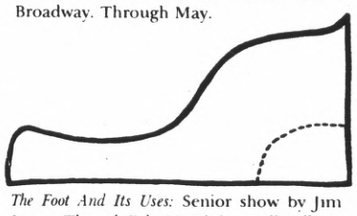
ART ATTACK:

NEW SHOWS:
Raphael DeSoto: Source-Scapes. Paintings and drawings. Through Feb. 26. Dancing Man Gallery, 123 Maple Street. Santa Cruz. Reception Feb. 19, 7 pm.
Betty Turner: Senior show. Louden Nelson Center, Center and Laurel Streets, Santa Cruz.
Don Fritz: Paintings, graphics and ceramics. Through March 18. Cedar Street Gallery, 411 Cedar Street.



Mary Dean: Senior show. Charles Merrill Lounge, Through Feb. 27.
Renee Stockfleth: Senior show. Through Feb. 23. Bridge Gallery, Porter College.
Elena Capella: Senior show. Through Feb. 23. Fireside Lounge. Porter.
Allison Kendricks: Senior show. Through Feb. 23. Deli Gallery, Porter
Barry Arnold: Photographs. Stevenson Library. Through March 3.

CONTINUING SHOWS:
Inga Frick: Portraits, still lifes, and landscapes. Through Feb. 28. Santa Cruz Art Center, 1001 Center Street.
Blanche Greenberg and Douglas Freund: Handmade jewelry. Through Feb. 28. Santa Cruz Art Center, 1001 Center Street.
Missing Documents: Rubber stamp collages by George Hitchcock. Through Feb. 28. Santa Cruz Art Center, 1001 Center Street.
Peggy Borgman: Watercolors. Through Feb. 26, Stevenson Coffeehouse.
Plakatu: An exhibition of Polish Poster Art. Resource Center For Non-Violence, 515 Broadway. Through May.



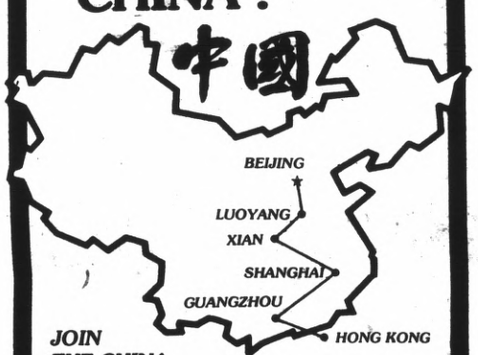
The Foot And Its Uses: Senior show by Jim Lyons. Though Feb. 23, Dining Hall Gallery, Porter. Reception on Feb. 21 with live music by the Nobel Band.
Elizabeth Williams: Paintings and drawings. Through March. Vander Veer Gallery, 2755 41st Ave., Soquel. ✓

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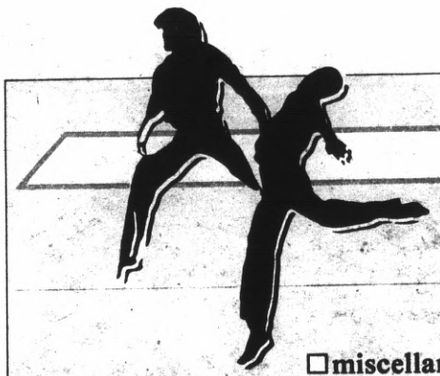
This is truly a vast and beautiful country, populated by a warm and friendly people. The Chinese are eager to share their homeland with you; to demonstrate their belief that through hard work, an open and forthright manner in the approach to each facet of their lives they will achieve their goal— the modernization of China in a speedy and peaceful manner.

Tour price includes every thing from Santa Cruz except meals in Hong Kong.

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423-8525 or call Richard Fairfield at UCSC 429-4434 or 429-9521



Calend

18 Thursday

☐movies

TRIUMPH OF THE WILL, sponsored by the History Board. 7 pm, Thimann I. Free.

FRENCH POSTCARDS 8 and 10:15 pm, Stevenson Dining Hall. $1.50 ($1 for Stevenson students).

☐miscellaneous

Workshop with the Georgia Sea Islanders on ancestral black culture. Chants, shouts, old-time gospel, folk tales, clapping. 7 pm, Kresge Town Hall. Free.

Forum with Si Kahn, author of the new book "Organizing: a Guide for Grassroots Leaders." He will talk about his own organizing work in the American South about issues related to community organizing. 2

Below: Sao Bernardo, screens on Tues., 7:30, Classroom Unit II



Interpretations of the Classics Film Series. **KING LEAR** directed by Peter Brook. Also includes a short documenting Brook's experimental production of Shakespeare's "The Tempest" 7 pm, Thimann 3. $2.

☐concerts

Ronnie Hampton, cellist and Nathan Schwartz, pianist. Program includes Faur, Debussy, Brahms, Shirfrin and Helps. 8 pm, First Congregational Church. $3 general, $1 students, seniors, UCSC faculty and staff. Tickets available at the door.

Si Kahn, an organizer and song writer from Charlotte, North Carolina, will perform an evening of his own material. As well as writing two books on organizing, he has recorded three albums of his own songs. 8 pm, Merrill Dining Hall. Donations accepted.

☐lectures

Brown Bag Lunch Series. Janet Tousseau, former AFCS ligibility worker will present the new AFDC regulations, followed by an informal question and answer period about AFDC in general. 12-1 pm, Women's Re-Entry Lounge.

Topics in Photobiology. "Sun-Shade Effects in Plants." 4 pm, Thimann Labs 397. Free.

Lecture and slide show on the history of Puerto Rico and her independence struggle and the present status of the movement for self-determination. 7:30 pm, Charles Merrill Lounge. Free.

pm, Charles Merrill Lounge. Free.

Cowell College Night. **WAITING FOR LEFTY**, a play by Clifford Odets, directed by Marco Martin z-Galarc. 7:15 pm, Cowell Dining Hall. Free.

Rajneesh Kundalini Meditation-Dance, 7:30-8:30 pm, East Field House Activity Building. Free.

19 Friday

☐movies

GRAPES OF WRATH and **THEY SHOOT HORSES, DON'T THEY?** with Jane Fonda, presented as part of F.D.R. week. 7:30 pm, Cowell Gallery Courtvard (Fireside Lounge, if rainy). Free.

O LUCKY MAN 7:30 and 10 pm, Classroom Unit 2. 41.50

Classroom Unit 2. $1.50.

☐concerts

CAL presents "The Georgia Sea Islanders" with Bessie Jones, Franki and Doug Quimby. 8:30 pm, Porter Dining Hall. $6.50 general. $4.50 students and seniors.

☐theater

"The Skin of Our Teeth" by Thornton Wilder (author of "Our Town"), directed by Annina Rae Puccio. 8 pm, Stevenson Dining Hall. $3.50 general, $2.50 students and seniors.

"In Re: Underwood," a play by UCSC professor Jim Bierman, will be presented as a Senior Thesis by Director Bill Kegg. It is about a former UCSC student who joined the Reverend Sun Myung Moon's Unification Church and the subsequent court case to restore court case to restore her to her family. 8 pm, A-105 Performing Arts Building. $3.50 general, $2.50 students and seniors.

"Rosencrantz and Guildenstern are Dead," Tom Stoppard's play about two actors playing roles in Hamlet, will be presented by Rob Grant and Todd Logan. 8 pm, Barn Theater. $3 general, $2.00 students and seniors.

☐lectures

Biology Journal Club. Michael Schechtman: "Analysis of the Cloned Tryp-1 Gene of Neurospora Classa." 12 noon, Thimann 397. Free.

☐sports

UCSC Women's Tennis vs. St. Mary's. 2:30 pm, UCSC East Courts. Free.

UCSC Women's Soccer vs. St. Mary's. 3 pm, UCSC East Field. Free.

UCSC Women's Basketball vs. College of Notre Dame. 6 pm, UCSC West Gym. Free.

UCSC Men's Basketball vs. College of Notre Dame. 8 pm, UCSC West Gym. Free.

☐miscellaneous

Dance. Let the "Wavbacks" take you on back with rock and roll sounds of the 60s. Benefit for the County-wide Disaster Relief Fund. 9 pm to 1 am, Merrill Dining Hall. $1 admission.

20 Saturday

☐movies

Death of a Bureaucrat, a zar
Black Comedy with slapstick
farce, death and funerals. 7:3
Classroom Unit 2, $1.50.

☐concerts

Nohema Fernandez will perf
program of dance music for
keyboard, including four wal
Chopin, the Partita No. 1 in
Major by Bach, and many oth
pm, Performing Arts Concer
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☐theater

"Rosencrantz & Guildernste
Dead," Barn Theater, 8 pm.
2/19)

"The Skin of Our Teeth" by
Thornton Wilder, directed b
Annina Rae Puccio. 8 pm,
Stevenson Dining Hall. $3.5
general, $2.50 students and s

☐sports

UCSC Racquetball vs. S.F. S
am, East Field House. Free.

UCSC Women's Rugby vs.
Berkeley. 11 am, East Field.

UCSC Rugby vs. UC Berkel
pm, East Field. Free

☐miscellaneo

New Wave Rock Concert w
"Social Unrest," "Arsenal,"
"Church Police," benefit fo
Quinn Defense Fund and I

Viewfin

RIO (423-2000)
On Golden Pond

DEL MAR (425-0616)
Making Love°
The Border°
Boggins
Eye of the Needle
French Lieutenant's Woman

Late show, Fri. and Sat:
Heavy Metal, Monty Python's Life of Brian, Last of the Blue Devils, Pink Floyd

NICKELODEON (426-7500)
My Dinner With Andre
Dance Craze
The Trial of Oscar Wilde
Buster Keaton Film Festival:
Feb. 18-19:
Seven Chances

APTOS TWINS (688-6541)
Shoot The Moon
Nightcrossing
Devil and Max Devlin

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Calendar



Tandy Beal Dance Company, Feb. 17-21, Cabrillo College

20 Saturday

☐movies

Death of a Bureaucrat, a zany Black Comedy with slapstick and farce, death and funerals. 7:30 pm, Classroom Unit 2, $1.50.

☐concerts

Nohema Fernandez will perform a program of dance music for keyboard, including four waltzs by Chopin, the Partita No. 1 in B-flat Major by Bach, and many others. 8 pm, Performing Arts Concert hall. $3 general, $1 students and seniors.

☐theater

"Rosencrantz & Guildernstern are Dead," Barn Theater, 8 pm. (See 2/19)

"The Skin of Our Teeth" by Thornton Wilder, directed by Annina Rae Puccio. 8 pm, Stevenson Dining Hall. $3.50 general, $2.50 students and seniors.

☐sports

UCSC Racquetball vs. S.F. State. 9 am, East Field House. Free.

UCSC Women's Rugby vs. Berkeley. 11 am, East Field. Free.

UCSC Rugby vs. UC Berkeley. 1 pm, East Field. Free.

☐miscellaneous

New Wave Rock Concert with "Social Unrest," "Arsenal," and "Church Police," benefit for Liam Quinn Defense Fund and Irish Republican P.O.W.'s. 9 pm to 1 am, Porter College Dining Hall. $3.50 general, $2 Porter students. Tickets at the door.

Workshop/non-Violence Training, including a presentation of its history, discussions, and role-plays. 10 am to 6 pm, Stevenson Fireside Lounge. Free.

Cowell sponsors a Marathon Dance as the final event of F.D.R. week. Only UCSC students may enter, but all are welcome to watch. $2 registration fee for contestants. Prizes awarded. Registration at 9 pm in the Cowell Coffee Shop. Dance starts at 10:30 pm, Cowell Dining Hall.

21 Sunday

☐movies

HIGH NOON and **THE MISFITS**: Two classic westerns, starring Gary Cooper, Grace Kelly; and Montgomery Cliff, Clark Gable, and Marilyn Monroe. 7 pm, Classroom Unit 2. $1.50.

EQUUS with Richard Burton. 7 and 9:30 Kresge Town Hall. $1.50.

Women and the Color Line Film Series. The topic this week is "Young Women," including **SIMPLEMENTE JENNY, FLASHETTES,** and **BEAUTY IN THE BRICKS**. 2-5 pm, Oakes Room 105. $1 to $1.50 sliding scale.

☐theater

"The Tecolote Visions," presented by Teatro de la Esperanza and Provisional Theatre; the adventures of Don Pancho's twins and their remarkable journey to Easy Street and back again. 8 pm, Kresge Town Hal. $5 general, $3 Kresge students.

☐lectures

Crown-Merrill Science Table. Roscoe Giles, M.I.T. "Quarks: Liberated or Permanently Enslaved?" 6 pm, Crown Dining Hall A. Free. (If dinner desired, price is $4 starting at 5:30 pm.)

☐sports

UCSC Men's Tennis vs. S.F. State. 2 pm, UCSC East Courts. Free.

☐miscellaneous

Change of program or study: Last day to drop a course with a $3 fee. Office of the Registrar.

22 Monday

☐movies

NIGHT OF THE IGUANA and **LOLITA**. 8 pm, Porter College Dining Hall. $1.25 general, $1 Porter students.

Asian Theater on Film. **GAGAKU**, Japanese court dance, and **NOH**, masked dance-drama of Japan. 7 pm, Porter College 148. Free.

☐theater

"The Tecolote Visions," presented by Teatro de la Esperanza and Provisional Theatre; the adventures of Don Pancho's twins and their remarkable journey to Easy Street and back again. 8 pm, Kresge Town Hall. $5 general, $3 Kresge students.

☐lectures

Crown-Merrill Science Table. Roscoe Giles, M.I.T. "Quarks: Liberated or Permanently Enslaved?" 6 pm, Crown Dining Hall A. Free. (If dinner desired, price is $4. Starting at 5:30 pm.)

☐sports

UCSC Men's Tennis vs. S.F. State. 2 pm, UCSC East Courts. Free.

☐miscellaneous

Change of Program of Study: Last day to drop a course with a $3 fee. Office of the Registrar.

23 Tuesday

☐movies

Tropical Cinema Film Series. **Sao Bernardo** (Brazil, 1972). 7:30 pm, Classroom Unit 2. $2.

☐lectures

Jonathan Beecher, Assoc. Prof. of History, UCSC. "The Virtuous Countryside: A Chapter from a Biography of Charles Fourier." 3 pm. Stevenson Fireside Lounge. Free.

Joanna Williams, Professor of Art, UC Berkeley. "Siva: The Hindu God of Creation and Destruction" (illustrated). 3:15 pm, Merrill 102. Free.

Women's Scholars Series. Barrie Thorne, UCSC Sociology Dept. "Women, Men and Language: Taking Stock of a Decade of Research." 3:30 pm, Kresge Seminar Room 159. Free.

General Biology Seminar Series. Carolyn Slayman, Yale University, Dept. of Human Genetics. "The Fungal Proton Pump: Structure, Function and Reconstruction." 4 pm, Thimann Lecture Hall 1. Free.

Whole Earth Seminar. Dr. Othmar Tobisch, UCSC, and Sam Longiaru, UCSC. "Reconnaissance Geology in the Himalayas." 4 pm, Applied Science 165. Free.

Stephen Gliessman, UCSC. "Patterns of Self-Reliance: Home Garden Systems around the World" (illustrated). 8 pm, Messiah Lutheran Church, High & Spring Streets. Free.

Inaugural Lecture Series. Donald A. Wittman, Professor of Economics. "Economic Analysis of 'Non-Economic' Behavior." 8 pm, Oakes College, Room 105. Free.

☐miscellaneous

"Reflections in a Glass," a drug and alcohol prevention course for women, designed to raise awareness and formulate personal decision. All women welcome; for more information, call Betty Havey, 426-6242. 12-1 pm, Porter Fireside Lounge. Free.

Crown College Night. Play excerpts from "Rosencrantz & Guildenstern Are Dead." Dinner 5:30 pm, program 6:10 pm, Crown College Dining Hall. Free.

continued on page 31

Viewfinder

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UA CINEMAS (426-8383)
Reds
Cannery Row

SASH MILL (427-1711)
To Catch A Thief
Sabotage

My Wife's Relations
The Baloonatic
Feb. 20-21
Battling Butler
The Playhouse
Daydreams

Feb. 20-22:
Beat The Deva°
Quasi at the Quackadero°

Feb. 23-24:
Apocalypse Now
Kagemusha

Feb. 25-26:
Rebecca
Strangers On A Train

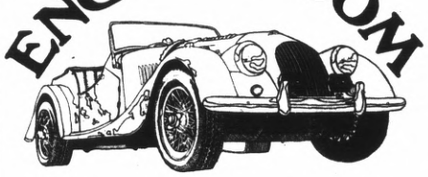
41st AVENUE CINEMA (476-8841)
Ragtime
Chariots Of Fire°
Raiders Of The Last Ark

°reviewed or previewed in this issue

STUDENT DISCOUNT
Ciao Studenti!
THE GODFATHER
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With student I.D. 10% off on all pasta dishes

CIVIC AUDITORIUM
FEBRUARY
Sat 20 State Powerlifting Championships $7.00
10 am Lightweights All Day
3:30 pm Super Heavyweights
Sun 21 Indoor Soccer
SJ Earthquakes vs SC Seals 7 pm
$5.00 Adults $3.00 Children under 14
Fri 26 Parks & Rec Dance Concert
Tao Chemical/Wayne Sloan/ Peter Bilt $5.00 Adults
8 pm $3.00 Children under 14
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ANNOUNCEMENTS

RECRUITERS COMING TO CAMPUS:
Feb. 19 Univ. of Santa Clara - Inst. of Agri-Business
Feb. 22 NCR (Scripps Ranch, San Diego, Torry Pines)CIS
Feb. 23 Zilog - CIS
Feb. 24 Univ of Washington, Grad School of Public Affairs - Summer Program
Feb 25 Wang Labs - CIS
These visitors are interested in talking with students. Call Diane Matus X2183 for further information & appointment.

HEALERS & ALTERNATIVE THERAPIES: A workshop for those who want to help. Carol Campbell, Edward Jarvis, Donald Rich and Grandfather Semu Huaute will discuss their ways of caring and curing. Thursday, Feb. 18 at 7 pm in Room 105 of Oakes College. Refreshments. Call CPPC at X2183 to sign up.

SANTA CRUZ COUNTY OUTDOOR ENVIRONMENTAL EDUCATION PROGRAM: The County is looking for UCSC students to volunteer as counselors at their 6th grade outdoor school at Camp Hammer next door to Big Basin State Park. A representative will be on campus to inform students about this program on Monday, Feb. 22 at 12 noon in Room 247, Clark Kerr Hall. Please sign up by calling CPPC, X2183.

WHAT IS A D.O.? If you're not sure what a Doctor of Osteopathy really is, come and share personal training experiences with Marcus Lay, D.O. who will describe his daily duties as an osteopathic physician. Thursday, March 4 at 7:30 pm at the Cowell Health Center Conference Room. For further information & sign up call CPPC at X2183.

STUDENTS FOR A UNITED IRELAND will present a benefit dance/concert on Saturday, Feb. 20 from 9 pm to 1 am at Porter College Dining Hall, UCSC featuring three bands, Social Unrest and Church Police from S.F. and Arsenal from New York. This benefit will be for the William Quinn Defense Fund and for the dependents of Irish Republican P.O.W.'s. For more information call 429-5382 or 426-7771.

THE JOBS WITH PEACE CAMPAIGN is alive and well! So far we have collected over 3000 signatures on a petition to cut the military budget and use the funds saved for creating useful jobs and services. Volunteer to help in this historic campaign. Meeting every Saturday, 10 am at 232-C Potrero St., Santa Cruz (near the Old Sash Mill). 423-1352 for information.

EXPERIENCE ISRAEL! You can: learn about alternative lifestyles by working in a *kibbutz* (agricultural communal settlement), or a semi-cooperative *Moshav,* or by volunteering social services in an Urban *Development Town;* Earn credit through academic studies in Hebrew, Arabic, Jewish and Israeli Studies, as well as Middle East Politics; Participate in an archaeological dig or Nature Study Workshop; Short and long-term programs available. For more information on these or other Israel opportunities and Jewish Students' Coalition activities, come to the JSC/Israel Information Table located this week at Crown on Monday, 2/22, from 11:30 am - 1 pm, and at College 8 on Tuesday, 2/23 from 12 noon to 1:30 pm.

LEVIATHAN production training session. Learn how to help put together a newspaper! Sunday, 3 pm at The Stonehouse. (Production dates are Feb. 26 - March 1. Call Nina at 429-9691 or 425-9715 for further information. Bagels provided by Leviathan.

WHEN PROPOSITION 13 PASSED IN 1978, it did a good job of solving the problem of outrageously high property taxes. But now the negative side effects have appeared. Individual homeowners are paying a larger share of property taxes while businesses are paying a smaller share. Renters have never seen the promised benefits of Proposition 13. People who bought houses after 1975 are paying more than their fair share of property taxes because of a quirk in the current law. The State and most counties are short of funds for public safety, education, and health.

Citizens for Fair Taxation, a local coalition of labor organizations, education organizations, and senior and other citizens' groups have begun a signature-gathering drive to qualify the Split Roll Initiative for the November ballot. In short, the initiative is intended to repair Proposition 13.

Citizens are invited to attend a public meeting to learn more about the Split Roll Initiative. The meeting will be on Monday, 2/22 at 7:30 pm at the Louden Nelson Center in Santa Cruz. Instruction for signature gatherers and blank petitions will be available after the meeting. Volunteers are urgently needed. For more information call Don Lane at 429-8512 or Kevin Finney at 426-6009.

THE UC STUDENT LOBBY ANNEX is conducting a survey to measure student interest in current campus and statewide issues. As a result of this poll, the lobby hopes to inform students of groups that exist or are forming. Look for the survey in your box this week. Please cooperate by filling it our and returning it through campus mail as soon as possible.

BEGINNING BALLROOM DANCE and BEGINNING SWING/JITTERBUG classes will begin this Tuesday, February 23. Pre-registration for these evening classes is currently taking place at the office of the Santa Cruz City Parks & Recreation Department, 346 Church St. These 5-week long classes are taught by Todd Tsukushi and Candi Ledwich and are limited to only 15 couples each.

SANTA CRUZ BIRD CLUB: will hold its monthly meeting at the City Museum, 1305 East Cliff Drive on Thursday, February 25 at 7:30 pm. The program will be presented by club member Steve Allison. He will relate his experiences during the six months he spent doing bird census studies in Alaska at Norton Sound, the Bering and Chukchi Seas. The public is welcome to attend. If you have any questions please call Barbara Scharfenstein at 438-3727.

CALL FOR CREATIVE WRITING MAJORS: Students who wish to petition for the Creative Writing major should prepare a portfolio of their best creative writing work (no class papers) including a brief letter outlining their academic and/or writing backgrounds. Submit your portfolio to George Hitchcock (Room D217, Porter College) by March 5. All students submitting portfolios will be notified of the outcome of their petitions prior to the spring quarter.

HOLISTIC HEALTH POTPOURRI: A wide variety of Natual Health practices will be demonstrated at an Open House Meeting on Sunday, February 21, 2:00 pm to 5:00 pm by the faculty of Heartwood College of the Natural Healing Arts, at 200 7th Ave., 462-0660. Demonstrations range from a multitude of counseling techniques to rebirthing, deep tissue integration, massage, polarity balancing, psychic healing, intuition, Dream Spirit, Shamanism, Shiatsu, Herbology, Anatomy, Nutrition, and much more. For more information or catalogue request, call Heartwood College, 462-0660.

A WORKSHOP ON "NONCOOPERATION WITH THE DRAFT" will be held on Saturday and Sunday, February 26-27, 1982, at the Resource Center for Nonviolence in Santa Cruz. Resource Leaders for the workshop will include Richard Steele, recently released after a year's imprisonment for refusing military service in the South African army, and Wally Nelson, a World War II conscientious objector who spent 33 montsh in prison for noncooperation. Steele and Nelson will join World War II, Vietnam era and contemporary draft resisters and the public in discussion of noncooperation with the draft as a personal act of conscience or a political tactic or both. Pre-registration is encouraged. A sliding-scale donation of $10-20 is asked. Work-exchange may be arranged in advance. For more information, contact the Resource Center for Nonviolence at (408) 423-1626.

THE UNIVERSALIST-UNITARIAN Fellowship on 6401 Freedom Blvd. is presenting a program on February 21, at 11 am about life in Morocco. Pat Montawakill will tell about her experiences while living there with her husband and family. She will talk about the foods, music and culture and even demonstrate how to make some of Morocco's exotic dishes. Everyone is welcome. Free babysitting service is available.

THE SANTA CRUZ LEAGUE of Women Voters and Energy Future Santa Cruz will be co-sponsoring a community forum on curbside recycling on Feb. 25th at 7 pm in the ABC Room of the Santa Cruz Civic Auditorium. The presentation will cover a Curbside Recycling Program developed by Energy Future. In addition the forum will feature Steven Moore of the Palo Alto Curbside Recycling Program, Joe Cucchiara from the County Board of Supervisors, and Jane Wade of Ecology Action. This public forum will offer an opportunity for the public to ask questions and express opinions about this crucial issue.

THE ENERGY CENTER monthly meeting will be held at the Louden Nelson Center, Thursday, Feb. 18 at 7:30 pm, Featured this month is Michael Arenson, who has slides and discussion on solar energy in China. Arenson spent three weeks traveling in the People's Republic of China, studying appropriate technology. He reports back with a fascinating view of technology and culture in the largest country in the world.

SUNDAY EVENING ECUMENICAL Christian Gathering. Join us this week as we troop over to see the student directed play, **In Re: Underwood** which is a play about a former UCSC student's experience with the Moonies. The play raises some important & relevant questions—such as individual freedom of (religious & other) thought vs. collective notions of wellbeing, etc. We begin in the URC building at 6 pm with a potluck & discussion of the cults issue. The play starts at 8 pm and cost amounts to $2.50. Sponsored by UCF.



WONT (Women Opposed to Nuclear Technology) is sponsoring a non-violence training to form a women's affinity group to participate in the March 22nd direct action in the San Francisco Financial district. The action will include a Legal rally and march through "The Hall of Shame" and optional guerilla theater and civil disobedience. The training will be held on Sat., Feb. 20 at the Resource Center for Non-Violence, 515 Broadway, 10 am-4pm (Bring a bag lunch). Contact Tina for more information at 476-0757.

DUE TO THE SUCCESS of a recent Cabrillo College Community Education class on disaster preparedness, a similar class has been scheduled for February 18 from 7-9 pm in Cabrillo room 450. The class, "Prepare For the Next Earthquake," will be taught by Ron Staley, assistant principal at Watsonville High School and coordinator for the Pajaro Valley Unified School District's emergency preparedness program. There is a $2 registration fee. For details, interested persons should call 425-6331 or 688-6466.

THE ENVIRONMENTAL COUNCIL will be hosting a forum, Feb. 23 at 7:30 pm. The forum will focus on the three statewide initiatives affecting our environment and the prospects for a livable planet in the future. If you are interested in the water resources initiative, the nuclear freeze or the bottle and recycling initiative join the environmental council at 515 Broadway (Resource Center for Non-Violence) Tuesday evening. Speakers from all three petition drives will be present to provide information and answer questions.

THE BOULEVARD THEATRE COMPANY wishes to announce auditions for *Rebel Without A Cause*, to be performed on Duck Island Stage in May. The audition will be held at the upstairs meeting room of the downtown Public Library, from 10 am to 4 pm, Saturday, Feb. 20. Scripts are available at the Art and Music Room of the library, or call 425-7148 for information.

ON FRIDAY, FEBRUARY 26, the Santa Cruz chapter of the American Red Cross will have a Bloodmobile located at the West Field House between the hours of 1-6 pm. Students, faculty and staff are encouraged to donate to the Blood Drive.

THE GAY AND LESBIAN ALLIANCE meets every Wednesday evening at 8 pm in Kresge 356 (above Kresge Library). GALA gatherings are open to the entire community. For more information, call the GALA library at 429-2468.

A SHORT ORIENTATION for those wishing to circulate petitions for the Nuclear Freeze Initiative will be held at the Nuke Freeze Committee office at 515 Broadway (near Ocean) in Santa Cruz at noon on Friday, Feb. 19. The measure calls on the Soviet Union and the United States to "immediately halt the testing, production and deployment of all nuclear warheads, missiles and delivery systems..." The signatures of 500,000 registered voters in the State of California are needed to put the measure on the November ballot. For more information call 425-1275 in Santa Cruz, 422-4371 in Salinas or 624-0650 in Monterey.

FEE INCREASE: A $25 Educational Fee surcharge will be assessed for spring quarter. This will raise the totals of the required spring registration fees to $388 for California residents who are undergraduate students and $408 for those who are graduate students. The effect for Non-residents will be that the fees for undergraduates will be $1348 and for graduates $1368. Students are expected to use their own resources to pay the required registration fees within the announced filing periods. Partial payment of registration fees cannot be processed. Registration for continuing students is March 1 through 12; for new and readmitted students, March 29 through April 2. Late fee is $50.00. Filing of course enrollment forms is April 5 through 9. Late fee is $50.00.

The exhibition **BURNERS: GRAFFITI WRITERS OF NEW YORK** will open on Tuesday, February 16 and will remain on view through Friday, March 19 at the Mary Porter Sesnon Art Gallery, Porter College, UC Santa Cruz. The exhibition will include examples of work by some of New York's best graffiti artists; about 25 paintings on canvas, produced in the 1980 Graffiti Workshop, and 30 photographs of pieces painted on subway trains by Henry Chalfont. Writers represented include Futura 2000, Orb, Min, Dondi, Kel, Crash, Tracy, Zephyr, Seen, Cos, Bil, Noc, Lady Pink and Fred. An opening reception for the exhibition will be held on Friday, February 19 from 5 to 8 pm. The public is invited to the reception and exhibition, free of charge. The Sesnon Gallery is open Tuesday through Sunday from 11:00 to 5:00 pm. Three of the artists will be presenting a series of workshops between Feb. 19-24, also open to the public. The schedule for these workshops, which will take place on the UCSC campus and in Santa Cruz, will be printed in this issue of City on a Hill.

THE JEWISH STUDENTS COALITION sponsors weekly information tables to provide information about work, study and travel opportunities in Israel and about JSC news and activities. This week's tables are located at: Monday, 2/22 at Crown College from 12-1:30 pm; Tuesday, 2/23 at College 8 from 12-1:30 pm.

THE SANTA CRUZ ROLLER COASTERS, a wheelchair basketball team, will be playing against Santa Rosa this Saturday, February 20 at 1 pm and 3 pm at the Cabrillo College Gym. Admission is free; everyone is welcome!

STUDENT EMPLOYMENT - SUMMER

On Thursday, February 18, Brian Farrell with Western Camps, Inc. will conduct interviews to fill positions at River Way Ranch Camp, a camp located in Sanger, CA.

On Friday, February 19, Ross Jameson will be conducting interviews to fill positions at Jameson Ranch Camp located in Glennville, CA. He will be hiring about 18 people.

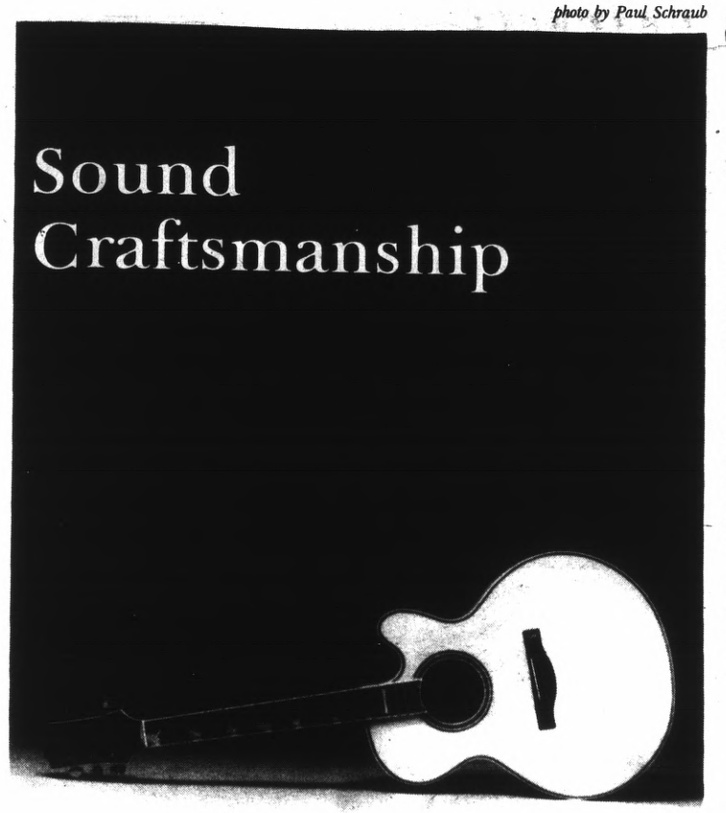
On Friday, March 5, Michael Douglas with Four Winds Westward Ho Camp will be conducting interviews for the camp, which is located in Deer Harbor, Washington.

On Tuesday, March 9, two representatives from Camp Tawonga will be interviewing to fill summer camp positions. Tawonga Camp is set on 160 acres encompassing mountains, meadows, and a lake, in the heart of the Stanislaus National Forest near Yosemite National Park.

On Wednesday, March 10, two representatives from San Francisco Lighthouse for the Blind, Inc., will be conducting interviews to fill positions at Enchanted Hills Camp. Activities include sports, waterfront, nature/science, arts & crafts, performing arts, and more. Enchanted Hills Camp is located on the Eastern flank of Mt. Veeder, just above Napa Valley.

For application, interview and more information on any of the above camps, please contact Sharon, Student Employment Services, Room 125, Central Services, or call X4024.

photo by Paul Schraub



Sound Craftsmanship

"We spent a lot of time going hungry in the first days. We would take repair jobs, woodworking jobs, anything to keep the shop open and continue making guitars."

by Gene Porter

Constructing a wooden instrument requires more than just simple woodworking skills. A knowledge of acoustics, the sound qualities of wood, and a lot of hard work go into an instrument before a musician ever strikes a note. Santa Cruz Guitar Company understands the specialized skills needed to build guitars as well as the people that play them. For the last five years, owners Bruce Ross and Richard Hoover have been handmaking consistenlty fine one-of-a-kind guitars.

"We try to fill a special need for instruments that produce a certain sound," explained Richard. "Our customers have an idea about the type of sound they can achieve on a guitar and we try to provide it." An instrument's voice may be altered by the choice of materials used, the tension of the strings, and by its construction. At Santa Cruz Guitar customers are questioned about the body style, tonal response, and other features they want incorporated in the guitar before it is built. Hoover and Ross then apply their guitar-making expertise to produce an instrument with a customized sound that suits the player's particular style. They make only acoustic, jazz and folk guitars—no electrics.

"Progessional musicians make up a lot of our customers," says Bruce, "people who want to put their talent across." Among those owning Santa Cruz Guitar Company instruments is Art Orzeck, a jazz guitarists who used to play with Al Hendrikson and wrote the first jazz method books for Mel Bay. Tony Rice and Darol Anger of the David Grisman Quintet are other Santa Cruz Guitar owners. Perhaps their most famous customer is Eric "Slowhand" Clapton, who saw a Santa Cruz Guitar reviewed in *Frets* magazine and wrote the shop, saying, "I must have one of your guitars."

Before they became "luthiers," or string instrument builders, Bruce and Richard both played semi-professional guitar. They met each other when Richard brought a guitar he had made into Union Grove Music, where Bruce worked. "I think he brought it in to show off," joked Bruce. "It was his second guitar and he'd already sold it when he brought it in. We started talking though, and found we both wanted to make guitars." Together they set up shop in a garage and began making the first Santa Cruz Guitars. Six months later they moved to their present location on the west side of Santa Cruz.

"We spent a lot of time going hungry in the first days," said Richard. "We would take repair jobs, woodworking jobs, anything to keep the shop open and continue making guitars." They learned with every guitar they built and sold—at shops, to friends and by word of mouth. But as their skills increased so did their reputation. Today Santa Cruz Guitar Co. is one of the few shops in the country to specialized in hand-made guitars. With a three-month backlog of orders to keep them busy, they do very little repair work now.

Richard and Bruce spend 100 to 200 hours constructing a guitar, with as much time spent on the inside, where the sound is produced, as on the outside. The internal braces that tie together a guitar's back, sides, and top also modify its sound. The braces direct the vibrations and, by altering their position, the guitar's sound can be altered. Once their location is determined, the braces are glued in place and carved to shape, becoming the framework for the guitar's body and sound.

Wood is the other important aspect of a guitar's sound and its acoustical properties are matched by its ability to expand and contract with humidity changes. At Santa Cruz Guitar, the shop is kept at a constant 40 percent humidity and all the wood used in guitar construction is stored on the premises for up to a year to allow it to stabilize.

Koa, maple, Honduras, mahogony and rosewood are some of the woods they like to use, along with four different varieties of spruce for the guitar tops. The selection of wood is based on the customer's acoustic and aesthetic requirements. Different woods produce different sounds and subtle variations in tone are found among pieces of the same wood.

Sometimes customers will want certain features and Bruce and Richard will have to explain that the results can't meet their expectations. However, a UCSC student's recent requests turned into an unusual challenge for Santa Cruz Guitar. He wanted a left-handed cutaway, 12-string jazz guitar. He also wanted the first eight strings to be set close together in pairs and the last four to be normally spaced. The guitar had to be invented from scratch—nothing was symmetrical and everything was reversed. The customer was, as expected, pleased with the result. Bruce and Richard call the guitar the"Super Eight."

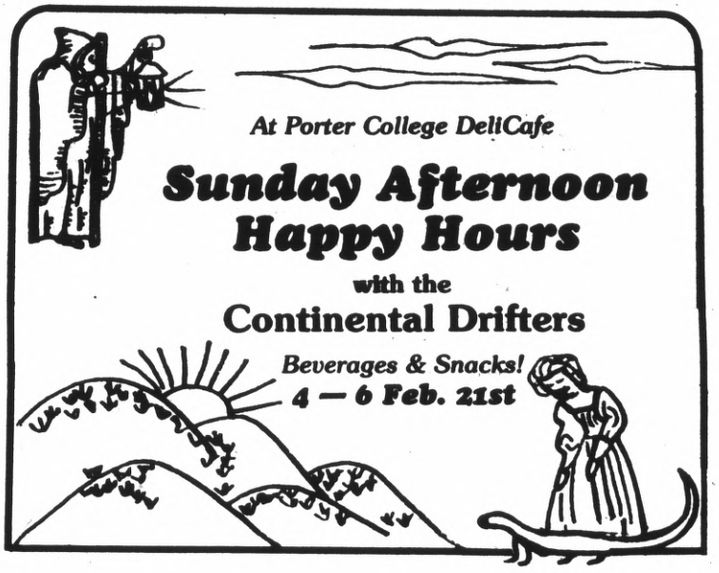
Satisfaction in making guitars, as in most other crafts, comes from both the process and the results. The owners of Santa Cruz Guitar enjoy their work and the people they meet while doing it. Though they're not getting rich building guitars, knowing that their instruments will provide years of enjoyment to the people that play and hear them is also rewarding. Finished with nine coats of lacquer and polished to a soft luster, the Santa Cruz Guitar sparkles like a gem. ✓

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A representative will be on campus to talk with all interested students on February 19, in Central Services room 292F between 12:00 & 1:00 p.m. for a group meeting.



ORGANIZE

Fast for World Hunger

Sharing the Wealth

by Torin Finney

UCSC students will have an opportunity to share one day of their food budget with others around the world at a campuswide fast for world hunger Tuesday, March 2. Proceeds and donations are being sent to four organizations dedicated to ending the world food crisis.

Sign-up stations will be at the Cowell, Stevenson, Crown, Merrill, and Porter dining halls from Thursday, February 25 to Monday, March 1 for students, faculty, and others on the meal plan. The money normally used by SAGA to feed each student the three meals of that one day will be deleted from the meal plan expenses and sent to Oxfam America, Bread for the World, SHARE, Food for People. For those not on the meal plan, donations can be made at the sign-up stations during the sign-up period. The fast will last throughout the entire day.

"Why fast?" and "What good will my individual donation be?" are probably the two most frequent questions asked about the fast. By examining world hunger conditions today, the reasoning becomes clear. The earth's population is now approximtely four billion. Of those four billion, perhaps one fourth (one billion) suffer from hunger. Four hundred million are seriously undernourished, and some fifteen million human beings dies of starvation each year.

Starvation is a slow and horrible death. And for many more, living with constant hunger can be worse than death.

The notion of the "fat American," however, is all too real. The western nations that compose the so-called "First World" (of which the United States of America is the most powerful and affluent member) comprise only 20 percent of the world's population, yet consume over 60 percent of the world's grain. In the United States alone, where a mere 6 percent of the world's people live, approximately 40 percent of the world's protein is consumed.

Most of the young children and infants in the Third World die because of protein deficiencies. *Scientific American* conducted a study in the 1970s which showed that whereas the average American citizen spends only 17 percent of his or her disposable income on food, the average citizen of the Third World spends nearly 70 percent.

A silent noon vigil has been planned for the day of the fast, as well as a Break Fast Service at the close of the day (probably about 6 pm). In addition, the film "Excuse Me, America" will be shown.

The groups receiving your donations are:

1. **OXFAM AMERICA,** a national organization which funds self-help development programs (agricultural, etc.) in Third World countries.
2. **BREAD FOR THE WORLD,** a citizens' political lobby working for legislation to fight world hunger in Washington, DC.
3. **SHARE,** a relief organization which is feeding, clothing, and sheltering refugees from El Salvador, primarily in the United States.
4. **FOOD FOR PEOPLE,** an organization which provides direct aid to migrant farm workers here in the Monterey Bay Area—primarily in Watsonville and the Pajaro Valley.

Participants can choose which of the organizations will receive their donation.

Please participate in this event. It is a great joy to know that someone with enough can greatly help someone who is without—and our position as Americans places us in the former of these two categories. Every fast such as this feeds thousands who would normally have no food. This fast is a political, ideological, and educational event, as well as economic. Let us sacrifice a piece of our pie so that others may not have an empty plate. ✓

Sponsored by the University Religious Council For further information, call 426-6242.

OPINION

Nuclear Hall of Shame

Red Light of the Week

Number Three: Bechtel

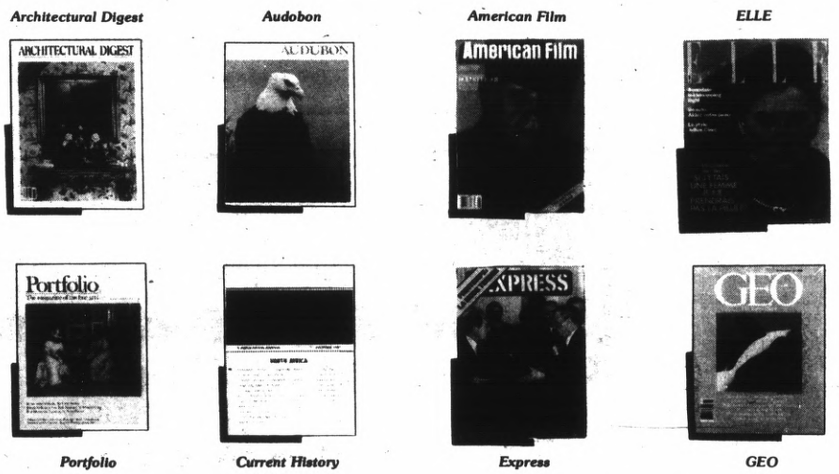
by Dan Ringer

Nestled amongst the high rise canyons of San Francisco's financial district is the relatively unknown Nuclear Hall of Shame. This obscure group is comprised of 52 multinational corporations involved in either nuclear weapons production, nuclear energy, or both. Membership ranges from Union Carbide, which is trying to mine uranium from the Black Hills of South Dakota, to Wells Fargo, which is a major stockholder in 32 of the 36 top nuclear corporations in the US.

When Bechtel's name first came up in nominations for the Nuclear Hall of Shame, some contention arose. Nobody seemed quite sure whether Bechtel—the engineering and construction concern which has had a hand in over half of America's nuclear power plants—qualified as a multinational corporation or as a sovereign state. Two factors, however, clinched the decision. First, no one quite knew how to determine the boundaries of Bechtel, and a state must certainly have boundaries. Second, Stephen Bechtel, Sr., former president and now senior director and ambassador of Bechtel, was elected in 1976 to the *Fortune* Hall of Fame for Business Leadership; the editors of *Fortune* are more expert than we at distinguishing what is business and what is government.

Bechtel was founded in 1898 when a Kansas rancher, Warren Bechtel (known in the company mythology as "Dad"), began a small construction enterprise and hired out himself and his mules to grade a stretch of railroad. The

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OPINION



company he founded settled in California and by the end of World War I had become one of the largest construction outfits in the West. Bechtel's big break came in 1931 when it was chosen to lead the team of companies that built Hoover Dam. From then on, the scale of the projects that Bechtel undertook only increased: as Mark Dowie notes in an article for *Mother Jones*, "Few unnatural forces have altered the face of this planet more than Bechtel Corporation." Among their works have been the San Francisco Bay Bridge, the BART system, the Trans-Alaska and the 1100-mile Trans-Arabian pipelines, the world's largest copper complex in New Guinea, and the world's largest hydroelectric project, in Labrador.

Today, Bechtel is involved with the biggest construction project in the history of the earth. A small fishing village in Saudi Arabia called Jubail will soon—just over a decade from now—become a major industrial city with three oil refineries, four petrochemical plants, a steel mill, a deep-water port, hotels, hospitals, an international airport, the world's largest desalinization complex, and 170,000 people. And all of this, except the people, will have been designed and built by Bechtel's army of engineers at a cost that some sources have estimated could run over $50 billion.

But size alone is not a sufficient qualification for election to the Hall of Shame. Let's take a look at some of the other wonderfully shameful attributes of this mammoth nuclear neighbor.

Technological Leadership—As well as having erected more fission reactors than any other company, Bechtel has always been on the cutting edge of nuclear technology. In 1951, in Arco, Illinois, they built the world's first nuclear power plant. In 1959, in Dresden, Illinois, they finished America's first commercial nuclear plant. In San Onofre, at the biggest plant then built, they pioneered the design technique known as Plan Flipping, which has been made fashionable again by PG&E; in Bechtel's case, this meant installing a 420-ton reactor vessel backwards. But such minor mishaps have not wilted their confidence. As one vice chairman once said, "One thing we won't do, we won't do any work we can't do well."

Maintaining the lead in such a high-stakes game as hall of Shame infighting requires taking risks, and sometimes the odds catch up. For instance, a power plant at Tampur, India—co-built with GE on a US Agency for International Development (AID) loan of $80 million—leaked so much radioactive material that 1300 workers had to be removed because they had absorbed their maximum tolerance levels in one year. According to an Atomic Energy Commission (AEC) report on this disaster, at least two of these workers have since died of cancer. But the AEC is conducting no follow-up studies to determine how soon the rest of the workers will die or of what causes.

When designing the nuclear plant in San Onofre, Bechtel pioneered the design technique known as Plan Flipping, which has been made fashionable again by PG&E; in Bechtel's case, this meant installing a 420-ton reactor vessel backwards.

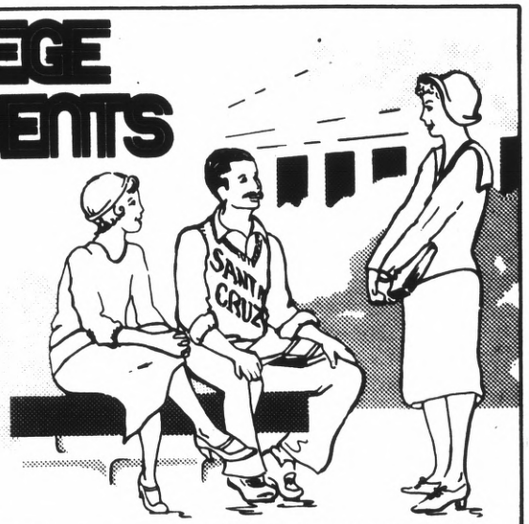
Winning Friends And Influencing People—Bechtel has proven time and again its ability to extend its influence into every corner of the world. It cares about the individual voter, as shown by its large contributions to conservative political candidates and to legislative battles, such as the $390,000 in direct and indirect contributions (second only to PG&E) laid out to fight a 1976 California proposition that would have imposed stricter safeguards on nuclear power plants. It also tries to cultivate good relations with members of the US government, often by employing them—a tradition initiated when John McCone (president of Bechtel-McCone, a major defense contractor during World War II) went on from Bechtel to become chairman of the AEC and director of the CIA. Connections with both the CIA have greatly benefited Bechtel. Other, more recent talent swaps include: George Shultz, a former Secretary of the Treasury and of Labor who is now president of Bechtel Corp.; Caspar Weinberger, a former Secretary of Health, Education, and Welfare who later went to work as general counsel for Bechtel and who is now Reagan's Secretary of Defense; Parker T. Hart, a former ambassador to a number of Middle Eastern countries who is now a consultant to the company; and Richard Helms, a former director of the CIA who also has been retained as a consultant. All of these government connections help Steve Sr. and Steve Jr.—the present head of the company—move in the highest levels of friendliness: the oil-rich palaces of the Middle East and the offices of the Third World's ruling class.

Foresight And Agility—Because Bechtel is privately owned, the law does not require it to report publicly either its earnings or the details of its business dealings. But you can rest confident in the knowledge that Bechtel stays ever-alert for tomorrow's opportunities. In inimitable Hall of Shame style, they already have shifted priorities to compensate for American's disenchantment with nuclear power: they are moving quickly into the coal business and, having landed the job of cleaning up Three Mile Island, are already the leaders in what one industry executive has called "the strong [nuclear] aftermarket."

Next Week (attention Pynchon fans...): **GE**

Guided tours of the Hall of Shame—including Bechtel's famous world headquarters—a rally, and non-violent direct action will take place in the SF financial district on March 22. Non-violence preparations are now being held for people interested in joining the direct action. For more information, contact Gail Clapp at 427-0802.

COLLEGE STUDENTS

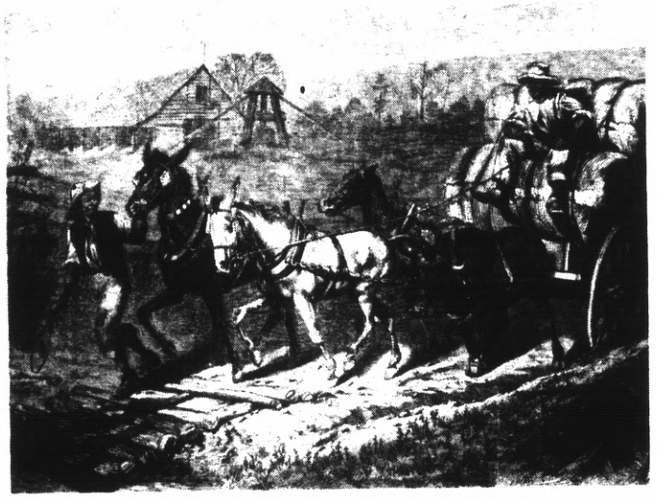


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Pillow Talk

Pillow books of the past and present

by Pam Quinlan

The beginning of the 11th century in Japan was an unusual period not only for the quality of the literature produced but also because the important writers were all women. The dominance of women is explained by the fact that the men wrote all their prose and poetry in classical Chine a dead language at the time and one of which they had an imperfect grasp. The women wrote in phonetic Japanese, which was sometimes referred to as Kanaban, or "women's script." Because they were writing in their native language they were able to describe the world with greater beauty and precision. The forms they excelled in were poetry, an impressionistic style of diary, and the soshi, or pillow book. *The Tale of Genji,* which many consider to be the world's first novel, was also written at this time by Murasaki Shikubu, a lady-in-waiting to the Empress Aikiko.

The most important quality common to all these works is summed up in a single Japanese word wich roughly corresponds to the English word "aware." "Aware" is a perception of different emotional dimensions present in each thing in the world. In his book, *The World of the Shining Prince*, Ivan Morris sees "aware" as bound up with a sense of pathos inherent in the world. The sky, the seasons, flora, fauna and art are most commonly portrayed as evoking "aware." "Aware" is illustrated in a scene from the *Tale of Genji* when the hero must part from his young wife: "The moon was like last night, just on the verge of setting: it seemed to him a symbol of his own declining fortunes. Shining through the dark purple of her dress the moonlight had indeed, as the old poem said, 'the leaden look of those who weep' ."

The Pillown Book of Sei Shonogon is a unique blend of "aware" and wit. A pillow book is a collection of personal observations that is thought to have been kept in the drawers of the woden head rests that men and women used for pillows. Sei Shonogon's pillow book is the only one that has survived. It covers a wide variety of topics court life, etiquette, poetry, the proper season for affairs (summer), and flowers (pear blossoms are "vulgar"). She also addresses larger issues, such as the system of court promotions for women and the cloistering of high-born women behind screens. This aspect of her work is ignored by critics. Shonogon takes a very firm stance on how she wants the world to be. She goes so far as to explain exactly how she thinks each month should look, and records a conversation in which she and her friends decide to rename various items of clothing whose current names they don't like. In the following poem she describes her disappointment at a tree which does not measure up to her standards:

"Ah what a house this is
Where the eyebrows of the willow leaves
Grow so impudently broad
That they make the spring itself lose face."

Shonogon is often grave and humorous at the same time. The quality of her reactions to the world reveal that she was a deep thinker who often felt constrained by the limitations placed on her. As a woman of high rank, she had to endure a Japanese form of "purdah." The fact that Sei Shonogon spent much of her adult life cloistered behind screens helps to explain why, when she did venture out into the world, her reactions were so charged.

The following are some selections from the pillow book of Sei Shonogon:

Things That Make One's Heart Beat Faster

Sparrows feeding their young. To pass a place where babies are playing. To sleep in a room where some fine incense has been burnt. To notice that one's elegant Chinese mirror has become a little cloudy. To see a gentleman stop his carriage before a gate and instruct his attendants to announced his arrival. To wash one's hair, make one's toilet, and put on scented robes; even if not a soul sees one, these preparations still produce an inner pleasure.

Depressing Things

A dog howling in the daytime. A wickerwork fish net in spring. A red plum-blossom dress in the Third or Fourth Months. A lying-in room when the baby has died. A cold, empty brazier. An ox-driver who hates his oxen. A scholar whose wife has one girl child after another.

When I Make Myself Imagine

When I make myself imagine what it is like to be one of those women who live at home, faithfully serving their husbands—women who have not a single exciting prospect in life yet who believe that they are perfectly happy—I am filled with scorn. Often they are of quite good birth, yet have had no opportunity to find out what the world is like.

Hateful Things

A lover who is leaving at dawn announces that he has to find his fan and his paper. "I know I put them somewhere last night," he says. Since it is pitch dark, he gropes about the room, bumping into furniture and muttering, "Strange! Where on earth can they be?" Finally he discovers the objects. He thrusts the paper into the breast of his robe with a great rustling sound; then he snaps open his fan and busily fans away with it. Only now is he ready to take his leave. What charmless behavior! "Hateful" is an understatement.

I find much to emulate in the writings of this period, especially the sense of "aware." Last summer I began my own pillow book in order to increase my awareness of the world, bit by bit.

Things that Throw Back at You What You Already Know

mirrors
pop songs
your mother when you're arguing with her

A pillow book is a collection of observations that is thought to have been kept in the drawers of wooden headrests....Sei Shonogon's pillow book is the only one that has survived.

Muzak

I'd rather be dead than work in an office where Muzak is played. These places have a stale feeling from the recycled, conditioned air. Artificial plants or color schemes involving rust or orange are especially hateful.



Beauty Parlors

Beauty Parlors are the last of the mystery cults. What goes on there must be hidden from the eyes of men. Hair is rolled in secret curler patterns. Elders sit under dryers and wait for inspiration from above. Only the intiated know the strange dance of the brush under the blow dryer. Hair grows shorter, fingernails grow longer. The air is stiff with the smell of shampoos and spray. Things change color, shape. Curls appear where once there were none. Mirrors mirrors multiply all these images.

At the end of the process you are a new woman. The plastic robe has been taken from your shoulders and the cut hair brushed away. You wonder to all the cut hair and fingernail clippings that litter the floor. Will they be used in after-hours ceremonies to appease the gods of the scalp, cuticle gods? You are handed a slip of paper to take to the cashier. This has your secret name on it—"hair cut-henna-shampoo" or "cut-blow dry-permanent" or "permanent-trim-color." You will never reveal this name to anyone.

What Is Charming

It is charming when one's companion talks in his sleep. The first words may be muffled and incoherent, so you should always press the dream correspondent for more details. "What did you say dear?" "I said I have a new seed sower. You put a branch in and it comes out covered with seeds." These words are apt to be denied in the morning.

There is nothing sadder than noticing a cubicle which someone has tried to personalize with knick-knacks, nature posters and inspirational sayings, then looking down the row and seeing other cubicles "personalized" in exactly the same way.

Fuck and Shit

A good curse word should be strong and shocking. For this reason "fuck" and "shit" are unacceptable. It sounds foolish to be raising the spectre of defecation and sexual intercourse when one is in a state of turmoil. The expletive "mother fucker" is preferable to "fuck" or "shit" because it goes beyond normal body functions and invokes the incest taboo but still, using "fuck" or "shit" as the worst words you can think of belies a certain prudishness in this society.

I favor a return to "god damn it," "go to hell" and the simple, but evocative "damn." All these curses are an appeal to cosmic forces. There is a wonderful blasphemous quality to damning things. It assumes that god himself should become personally involved with this reluctant motor these

continued on page 24

Ariadne

June Brindel's Intuitive History

by Beth Blevins

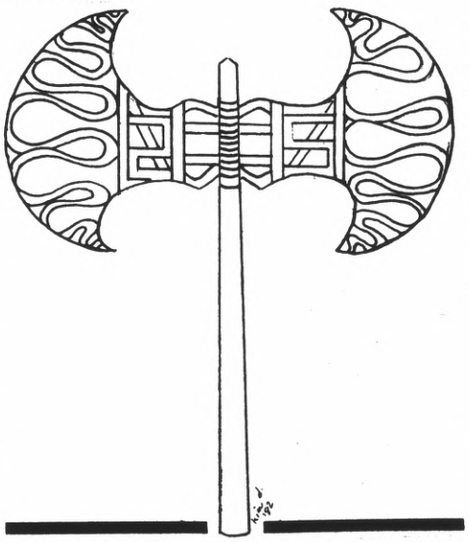
The history of a time when the power of women was revered—when the Great Mother was felt to inhabit the earth, and the fertility of the female was celebrated—is a time nearly lost, or surviving only in the form of revised, male-dominated myths. The story of Ariadne is one such example.

According to the Greek historian Cleidemus, around 1400 BC in Crete, the Athenian leader Theseus led a successful revolt against a Cretan overlord who had taken Athenian hostages. Theseus sealed a peace treaty with the Cretans by his marriage to the royal heiress, Ariadne.

In the Greek myth, Ariadne is the daughter of Pasiphae and Minos, on the Cretan island Knossos. Pasiphae, given to licentiousness, has an affair with a bull and later gives birth to a bull-man, the minotaur. Minos locks away the minotaur in a labyrinth constructed by the artist and inventor, Daedalus. Theseus eventually appears on the scene, one of 14 youths sent from Athens as part of a yearly tribute—a human sacrifice for the minotaur's feasting. Ariadne falls in love with Theseus at first sight and offers him freedom and marriage if he will kill the minotaur. Soon after the deed is accomplished and they have sailed from Crete, Theseus abandons Ariadne. The god Dionysius comes to the rescue of the forsaken woman, taking her for his wife.

This myth shows Ariadne as a woman who succumbs to passion, who forsakes her life in Crete for the love of Theseus. Ariadne is a necessary pawn in this re/interpretation, since it is she who reveals the secret of the labyrinth. That is her only act of "heroism" throughout the story. Otherwise, she owes her fate to men or god—Minos, Theseus, Dionysius. She is not presented as a leader or as having any power of her own.

In her novel, *Ariadne*, June Brindel presents Ariadne as a woman and priestess of far more strength and depth than her mythical, victimized counterpart. Brindel has rediscovered "Ariadne" as "the last Matriarch of Crete," the "lady of the labyrinth." This fictionalized Ariadne is a Cretan leader, one of the many women before 1400 BC (and the onslaught of male religion and governance) who were endowed with religious and ruling powers. She is a prominent witness to the changes in Minos's court, and is the last example of a woman in power there, since Pasiphae goes insane. Ariadne must watch as the "Mother's dance"—once a joyful ritual of female energy and life itself—is reduced to pre-determined dance steps, a puppet show. Once a revered priestess, with the advent of Zeus and other Greek gods (and their necessary male propagators, Ariadne is forced to flee Minos' court, hiding perpetually from an increasing army of warriors.



The labrys, a double-bladed ax, may have begun as a practical tool. It evolved into a religious symbol of sacrifice comparable to the cross. The double triangle shape was widely used as a sign for women. Amazon women are said to have used the labrys as a weapon for avenging the murderers of their children.

Although it is a work of fiction, Brindel's *Ariadne* may, for the first time in western/patriarchial literature, present the character Ariadne in a true and clarified light. In her own words, Brindel sets out to "recapture the old psychology—the voice of a woman who was taught from birth to believe . . .that she herself, the queen and high priestess, was a visible embodiment of the Goddess, carrying the awesome responsibility of enabling her subjects to hear the Divine Voice." In the words of Ariadne, "our story, like all the others, is being told by liars. That is why I must write this for you. So that you will really know what happened. So that you will listen for Her voice."

Ariadne is an intuitive re-telling of a particular time in ancient history which we have too long seen only through men. Though it is arguable whether *Ariadne* presents a "valid" history, we can feel a truthfulness in its presentation. It is a "history" as truthful and as meaningful as poetry, the poetic chronicling of a time when the world was changing orders, when men were ravaging their way into power. This is best exemplified by a statement never recorded, but one which Brindel, the poet/authoress "remembers" for us. An "old hag" tells Ariadne "[Men] are not perfectly formed. They spill their seed on the ground and are as empty as husks....The life that will not flow through them, they spill out in rage. In the old time, they were in awe and could be gentled. Now they are all killers."

For too long, women have been estranged from their past,

"Ariadne" is an intuitive re-telling of a particular time in ancient history which we have too long seen only through men. It is a "history" as truthful and as meaningful as poetry.

have been told too often and for too many centuries that the earth is God-created, that masculine power is the supreme power and is deigned to rule the world. Reading *Ariadne*, I wondered why I wasn't given the hope, during my more impressionable years, that matriarchy or that women such as Ariadne might have once existed. It was like returning to some dark, aching, and deep-hidden part of myself that has been hibernating for eons, but which can now slowly awaken. ✓

WOMEN'S CLIPS

A Week Of One's Own

INTERNATIONAL WOMEN'S WEEK is in the works and coming soon (Mar 6-13) to a community near you. This year, the UCSC and the downtown women's community will join Cabrillo College and NAM (New American Movement) in presenting a variety of women-centered cultural and political events.

Women's Week will begin on Saturday, March 6, when NAM presents an evening on Women and Work with Supervisor Mardi Wormhoudt and musician Rita Lackey. That same weekend, Cabrillo will be offering a one-unit class with Rikki Marcuse on "Unlearning Racism and Sexism." Like Cabrillo, UCSC will have several workshops and speakers beginning Monday, March 8. You can also look forward to a women's film festival, a student-produced videotape on women's illegal abortion experiences, and a women's art show, and, on Monday, International Women's Day, the Women's Radio Collective will be taking over the KZSC airwaves. Saturday, March 13, we'll close the week with a bang, not a whimper, at the Women's Fair in San Lorenzo Park. Musicians, dancers, poets and speakers will entertain us on the impressive Duck Island stage. Members of the many women's organizations throghout the county will be present, sharing literature and discussion in order to further connections within the women's community. International Women's Week is a celebration growing out of our desire to form a more tightly-knit community of women. Watch the Women's Section for more news of this exciting series of events. For more information, call 429-9691.

—●—

AND YOU DON'T NEED BIRTH CONTROL, EITHER: Lesbians as a group "seem mentally and medically healthier than heterosexual women or homosexual men," a male gynecologist commented after reviewing a ground-breaking article by Dr. Susan Johnson and her associates, reports an article in *Off Our Backs*.

The study, summarizing the gynecological experiences of 100 lesbians and 15 bisexual women, found no cases of herpes, gonorrhea, or syphilis, average rates of menstrual problems, lower rates of endometriosis, and less trouble with depression among the group. Three of the 100 lesbians had contracted trichomonas while having exclusively homosexual relationships, which confirms that sex with men is not the only way to catch trich. Yeast infections were also less common, with an incidence of 85 percent among heterosexual women and 46 percent among lesbians. Only 23 percent of lesbians reported sexual dysfunction problems, compared to 63 percent of white, middle-class, married heterosexual women a similar study. Finally, cervical dysplasia was almost non-existent in this study population, occurring only in one bisexual woman.

The main gynecologic problem reported by these women was dealing with their gynecologists. Over 40 percent expected that their health care would suffer if their doctors knew that they were gay or bisexual, and many were worried that their sexual preference would be noted on their medical records.

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This week we are creating a new format for the women's clips page so that local and national women's news can be presented on the same page. We need your help to accomplish this. If you know of an upcoming women's event that you think is worthy of an announcement in our calendar, or if you would like to review or preview any women artists, films, or events you have seen or plan to see, this will be your forum. We would like to urge all journalism-shy or writers'-blocked women to use this column, especially if you have been interested in contributing to the women's pages but lack the energy or experience to write a long or in-depth article. Articles in this section will normally be the length of one typewritten, double-spaced page or less.

This column will only be as good as we, collectively, make it. If you would like to know more about an upcoming event and lack the information or time to write about it yourself, contact Beth or Kim at the Stonehouse. If you would like to write for this section but lack information about any certain events, contact us and we can put you in touch with those women who have information or details but no time to write. Often, Kim and I are simply caught up in coordinating this section of the newspaper, and miss out on some of the more noteworthy women's events. Please, help keep us (all) informed! In this way, we are hoping to build and expand a network for the campus and city women's communities.

continued next page

NO-WIN WAR: The women's news agency, *Her Say*, reports that a group of West Coast nuns have turned down the Pentagon's plans to house wounded soldiers in their ten hospitals should World War Three break out.

The Department of Defense has asked hospitals around the US to plan on providing at least 50 beds to military casualties in the event of a nuclear war. However, Sister Lucille Dean, Provincial Supervisor and Chair of the Sisters of Providence's governing board, says that her order believes cooperation with the Defense Department would be another step toward "developing...(the) acceptance of the inevitability of nuclear war... By participating in such preparation, we might well add to the belief tht we could win a war. No one will win a nuclear war. We must all speak out so that such a war doesn't happen by default."

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All shows start a 9 pm unless otherwise noted. Advance tickets to all Catalyst shows subject to service charge and available at Cymbaline Records, UCSC Box Office and all BASS outlets. Tickets charged by phone at (408) 297-7552.

ALLEGATIONS IN CHURCHWOMEN'S KILLINGS: Representative Mary Oakar is calling for an investigation into claims that a US Army Colonel may be tied to the murders of four American churchwomen in El Salvador.

Oakar says the US State Department has told her unofficially that a Salvadoran witness has linked the Colonel to the 1980 killings. Oakar adds "I'm not saying it's true or not. But this was a rampant rumor and I think it's important that they give us the information—deny this or indicate there is some truth to it."

Oakar also reports the State Department has been stonewalling her requests for information on the case. Oakar is acting as a liaison between the slain women's families and the Salvadoran government.

Six Salvadoran National Guardsmen have been charged in connection with the killings but have not yet gone on trial. The judge who was to handle that case resigned last week amid unconfirmed reports saying he did so because he feared for his life.

Meanwhile, the relatives of the slain women are asking to sit in on the accused killers' trial—or at least be allowed to send an observer.—*Her Say*

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Woman's Week

Feb. 19- "The Many Selves of Self-Esteem" is a one-weekend seminar with Liz Ashbyrn of Family Services, discussing topics such as self-image, home-care duality, sexuality, and single parenting. Pre-register—enrollment is limited. At the YWCA.

Feb. 20- Self Defense Workshop for Women, a one-day class at the YWCA, will be taught by Gail Groves and the Women Against Rape Teaching Collective. Call the YWCA to register for free childcare. Class is from 10-5; sliding scale $3-10. Wear comfortable clothing and bring a bag lunch.

Community Outreach Committee meeting, part of the *ad hoc* coalition formed in reaction to Nancy Shaw's tentative denial of tenure and other related issues will take place at the Louden Nelson Center from 10:00 am to 12:00.

Lesbian Images in Photography, a 2½ hour presentation of more than 300 photographic images by and of lesbians. This show is for women only at Kuumbwa Jazz Center, 8 pm sharp. $3-5 sliding scale.

Feb. 21- Workshops for photographers with JEB, a feminist photographer who has recently published a book of her own photographs, *Eye to Eye: Portraits of Lesbians*. 1-5 pm; $5-25 sliding scale. Call 462-2363 for details and reservations.

Women and the Color Line Film Series brings its third week of affordable films about Third World women to the screen at 2 pm at Oakes College, Room 105. This week will explore the issues facing young women; *Simplemente Jenny, Flashettes,* and *Beauty in the Bricks* will be shown. $1.50.

Feb. 24- Seize The Time, a discussion series dealing with the social/political movements from the '60s to the present day.

HARD ACT TO FOLLOW: The Women's News Institute reports that the head of a West German Catholic Women's Organization has lost her post, after warning of the hazards of imitating the Virgin Mary. Margaret Dotzier, head of the Women's community of the diocese of Munich and Friesling in Southern Germany, recently warned that too much imitation of the Virgin Mary could lead to sexual frustration for married women. Dotzier added that Mary was not as meek and submissive as the Catholic Church has pictured her. According to Dotzier, Mary's actions show that she must have been "thoroughly active, self-assured, plucky... and open to tackle everything." The Board of Dotzier's organization quietly asked her to step down following her remarks.

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We are still looking for Black women who are interested in writing for the February 25 issue, which will be devoted to Black women in Santa Cruz and in the United States. Please contact Beth or Kim before Sunday (February 21) at 429-2430.

Last week, due to an unfortunate oversight in last-minute production, we failed to credit the artist of "Careful, honey...," Sharon Niemczyk of Portland, Oregon. Please accept our sincerest apologies.

The artwork is available on postcard currently being sold downtown by pro-choice groups (Planned Parenthood has been selling them at a table in front of PG&E). Too late for Valentine's, but the card still might make the perfect gift for that choice—or not-so-choice friend.

Pilllow Talk Continued

dirty dishes that stuck door. To tell someone to go to hell is to usurp god's power. These are the kinds of words that got you punished in the middle ages, and are far more effective than a reference to moving one's bowels or the threat of coitus.

Women's Rooms

Women's rooms are usually cleaner than men's rooms. They have lots of mirrors for reassurance. And little fonts for the purification of hands.

The design of a large women's room is always based on classical principles. An even number of white sinks balanced off by an equal number of stalls. This is also reassuring, along with the dispensers of not one but two rolls of toilet paper. Sometimes you can look down a row of stalls and see a long line of feet.

John Street

The houses on this street are painted in colors of make-up; blushing rouge or smeared pink. Curtains fall like locks of hair across the windows, giving them that come hither-go away look, as they watch the cars prowling meaningfully down the street. These cars have eyes like the headlights of cats as they watch people darting like fish inside the living rooms. Sometimes they catch one.

Meanwhile, signs stand on street corners as if looking for rides out of suburbia and into the industrial zone, where the buildings are huge and the spaces are wide. Beyond that, lonely gas stations act as lighthouses in the deserts, sending forth feeble green light. There is no land without a building. ✓

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Burners: Graffiti Writers of New York will bring a bit of the Big Apple to the Sesnon Gallery through March 19

Arts

Absolute Death at the Sesnon Gallery

Richard Von Busack

It's all burning, the work of Lady Pink and Futura, of T. Kid and Dondi, of Zephyr and Lee, of Mono and Slave and Seen, of the Fab 5, the CIA, the RTW and the OTB on the MTA, the IRT, and the IND. When something's burning in the world of the graffiti artists, it means that it's so hot that it just catches fire. And according to Marshall McLuhan, graffiti is a hot medium. Certainly it's a hot subject in New York, where the subway companies spend several million dollars a year washing it off. Nobody has neutral feelings about it. Claes Oldenburg calls the fiery, intricate, day-glow graffiti "a big bouquet from Latin America"; novelist Toni Morrison likened the effect of a newly-painted train entering a subway station at 40 miles an hour to glittering jewels. Others are not quite so effusive. New York Mayor Ed Koch gloated on television that the new security measures in the subway yard were deterring the artists. These include barbed wire, television cameras, transit guards armed with rock salt shotguns, and attack dogs. "They're more like wolves, actually," he said. A co-chairman at the Museum of Modern Art called the graffiti "revolting" and added that the artists ought to be "shot at dawn." Now part of this world in the form of 25 canvases done by graffitists and 30 photographs of the decorated trains will be on display at the Sesnon gallery for a show entitled "Burners: Graffiti Writers of New York."

"It's not really a territorial thing, like it is in Los Angeles," Dan Hassid, one of the shows' organizers told me. "It's a whole culture, a way of life, that goes along with rap music and break dancing."

Although graffiti is as old as civilization itself (examples of it were found on the walls of Pompeii) the practice of painting trains is peculiar to this century. (The new Soviet government created what they called "agit-prop" trains, trains with full-length, expressionistic scenes of the Revolution to carry the message to pre-literate peoples in the hinterlands.) New York subway graffiti began in the post-war years, starting out as simple "tags," or signatures, and blossoming into a whole sub-culture. From the first few black-on-gray tags, usually names combined with a street number (such as Taki 183 and Julio 204, meaning Julio from 204th Street in the South Bronx), outlines started to develop, turning into three-dimensional lettering, which began to be illustrated with figures from ads and television. Stay High, an early writer, began to use the stick figure from TV's *The Saint,* and characters from Vaughan Bode's underground cartoon, *Cheech Wizard,* began to spring up. Soon, more and more writers developed, each with their own distinctive style.

Around 1972, five teenage YMCA instructors formed the Soul Artists, one of the first graffiti clubs; within a year nearly 200 writers were attending meetings. Eventually, Dean Morton of St. John the Divine Cathedral in Morningside Heights invited them to display canvases of their works. From this first show, the writers began to go underground, executing murals at SUNY (State University of New York) at Stonybrook and exhibiting in shows at New York, Atlanta, Ohio, Milan, and Rome. Graffiti being an Italian custom, it's not surprising that the New York graffiti went over well. The Communist newspaper *Linita* suggested that the New Yorkers be invited to decorate the Victor Emmanuel monument, a baroque monstrosity erected by Mussolini.

These canvases and photographs remove the boundaries erected by conventional art between the work and the onlooker. Tremendously accessible in their Pop Art style, the murals are almost inspirational, suggesting as they do the possibilities the individual has in the face of the enormous city. If anything, the photographs of cars are more striking than the canvases; it seems unbelievable that art could be created under the conditions these young people work under, in the subway tunnels with the rats scrabbling, the trains rushing on the side tracks, ground water dripping down your neck while you fumble through a duffle bag for one of the forty or so cans you need to top-to-bottom a car. Keeping an eye out for the transit cops while you try to transfer a design from your piece book to the ridged metal side of the train isn't easy, and there have been casualties. Writers have fallen from bridges and been sideswiped by trains. Lee, one of the artists represented in this show, met with a freak accident. A spark from the electric third rail ignited the freon in his can, exploding it in his hands. He was hospitalized for three months, but he returned to his work, scars and all. Ultimately, a little folklore grew up around the hazards of painting—the story of Case, who lost an arm and a leg to a passing train but still haunts the yard. "And he'd better not catch you down there, because he'll kick your ass," Hassid laughs.

This new show is the first time that the graffiti has been exhibited on the west coast. The collective effect of the brightly colored canvases is nothing short of explosive. Entering the gallery, you are dazzled by the contrasting day-glo colors, given sharp edges by narrow black outlines. Sometimes the lettering is so abstract that it seems scarcely possible to decipher the names of the artists—and these paintings are in statis, it's surprising that they can be read in motion. Seen from a distance of about 12 feet, one can make out the outlines of letters, seen closer, they are like riotous bursts of color, serpentine black lines, and flat planes with an evenness of color value that can't be matched by brush strokes. Some of the paintings are like collages or found art—little bits of Robert Indiana and Warhol here and there next to Cheech Wizard or Godzilla or Mickey Mouse. You can see the definite stylistic differences between the writers. Tracy's thick black lines that surround her tag, opposing the soft, unlined forms she uses to delineate her figures, are wildly different from Crash's red splotches against white and baby blue ground colors, red stars, bubbles, and waves. Dondi uses spots of olive drab, lurid orange, and brown on his lettering to give them three-dimensionality and a sense of rot or decay, and Seen's white airbrushed highlights, sharp stars and sparkles are like advertising art come alive and gone mad.

When you consider the care and forethought that goes into graffiti that only exists for a few short weeks before it disappears under the wire brushes of the Metropolitan Transit Authority, you wonder if it's worth it. But the artists know it is; as one of them put it, "For one day, your name is riding around the city. Now that's *something*."

A reception will be held Friday evening at 5:30 with four of the artists: Zephyr, Lady Pink, Futura 2000, and Dondi. ✓

How to Talk Like a Writer

Absolute death: Highest tribute possible for a piece.
Bomb: To cover the inside of a subway car with graffiti.
Boged: Shoplifted. From "Bogart," to keep to oneself.
Break dancing: Dancing to rap music. Like disco dancing only more athletic.
Burning: Verb intransitive form of "Absolute Death."
Buffing: What the MTA does to your piece. It's not vandalism if the authorities do it.
CIA: Crazy Inside Artists. A famous clique.
Clique: A group of writers, not necessarily exclusive of other groups, sometimes as many as 40 and sometimes as little as two.
Ding-dongs: Newer subway cars covered with easy-to-clean polyurethane. After the sound the warning chimes make before the doors close.
Fab Five: Famous clique.
Fab Five Freddie: Famous clique member honored in Blondie's *Rapture.*
Fades: Color gradation.
MTA: Manhattan Transit Authority—the powers that be.
Motion In The Ocean: Wavy lettering.
OTB: Out To Bomb or Only The Best. Famous clique.
Passions: Pieces that run the entire length of the train, usually dedicated to the artists's lover, recently deceased musicians (such as John Lennon), or to a writer who has died in the line of duty.
Pieces: (1.) Completed work. (2.) Outline for completed work.
Piecebooks: Artist's notebooks filled with sketches of completed pieces and designs for projected pieces. Many non-writers have them.
RTW: Rolling Thunder Writers. A famous clique.
Racking: See "boged."
Rap: Progressive disco with insistent, spoken dialogue throughout the song as lyrics. See Blondie's *Rapture,* Grandmaster Flash, The Sugar Hill Gang. Highly toxic to fans of new wave.
SE-3: Writer. "The pioneering white boy"—Zephyr. One of the first writers to attend art school.
SA: Soul Artists. The largest clique and the first to gain outside recognition.
Slashing: Defacing someone's piece.
TA: Transit authority police.
Taki 183: One of the first writers, c. 1972.
Technicolor Phlegm: What you hawk up after a long night in the subway yards.
Top-to-bottom: A piece that completely covers the side of a subway car.
Toys: Mediocre or talentless writers. Your average vandal.
Watching Pictures: Hanging out at the subway station watching the pieces go by.
Writers: Graffiti artists.

—Richard von Busack

Dangerous Acquaintances: Five Short Record Reviews



Larry Carlton: *Sleepwalk*

Larry Carlton's newest album, *Sleepwalk*, is his third and decidedly finest Warner Bros. release. Produced, engineered, and mixed in his home studio, *Sleepwalk* features eight cuts in Carlton's straightforward approach to mainstream electric jazz.

Born in the cosmopolitan city of Torrance, California, Carlton began playing guitar at the age of six. By 15 he was already working as a professional. Before the close of the 1960s, Carlton had cut his first solo album, toured with the 5th Dimension and established himself as a first-rate sessions player. His trademark use of volume pedal playing, adopted by other musicians, is most notable on Joni Mitchell's *Court and Spark* and Steely Dan's *The Royal Scam* and *Aja*.

Carlton's new album features Abe Laboriel on bass, Jeff Porcaro on drums, and Greg Mathieson on keyboards. Opening the album is a cut entitled "Last Nite," characterized by a smoking *ostinato* bass line laid down by Laboriel, a rhythmic underpinning for Carlton's refined lead lines. Perhaps the finest cut on the album is "Blues Bird," which begins with a beautiful electric keyboard solo that introduces the main theme of the piece. The poetic quality of this theme is very reminiscent of Keith Jarrett's early works. Again, Carlton weaves extraordinarily smooth guitar lines in and around the textured keyboard playing.

The second side begins with the title cut, a contemporary remake of the 1950s hit done by Santo and Johnny. Also on the second side is a piece called "Upper Kern," notable for the mixed-down sax solo by saxophone ace David Sanborn. The final track is the quick-moving funk number, "You Gotta Get It While You Can," marked by Laboriel's string-popping bass. If you're been following the career of Larry Carlton, or if you have an affinity for LA-style jazz, you will definitely want to check out *Sleepwalk*. ✓

— Eric Mendelson

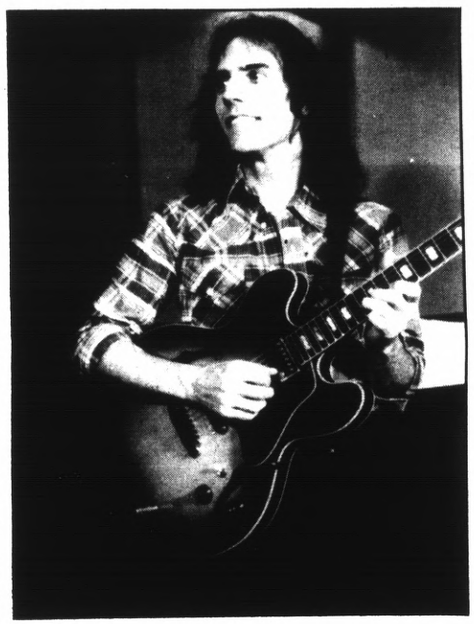
Marianne Faithful: *Dangerous Acquaintances*

Rolling Stone called Marianne Faithfull's first New Wave album *Broken English* "unlike anything we've ever heard before; indeed, her unique brand of music is as satisfying as it is innovative." Faithfull has emerged as a talent unafraid to show her scars. She was 17 in 1966 when she released her first LP, a cover of the Stones' "As Tears Go By," which was written for her. Caught in the hubbub of the '60s, a serious drug addiction (depicted in "Sister Morphine," co-written by Mick Jagger and Keith Richards), two suicide attempts and a tumultuous relationship with Jagger, Faithfull is a survivor.

Dangerous Acquaintances is more upbeat than her last album, *Broken English*, a bitter, angry work. In the song "Intrigue," with its beautiful horn section and upbeat arrangement (which she wrote herself), she only asks for "harmony and grace" from a lover; quite a different request than "Why'd You Do It?" Her old friend Stevie Winwood is on hand on some of the tracks, and the recording and mixing, courtesy of London's Matrix and Roundhouse studios, is clear and blissfully unmuddy.

Once a victim of her own obsessions, she now understands her feelings and articulates them beautifully. Marianne Faithfull is willing to show us tenderness, but not, as Shakespeare put it, at the expense of her spirit.

—Jonathan Higgins



Suburban Lawns: *Suburban Lawns*

What sounds kinda like DEVO and kinda like Lena Lovich but sounds better than both? Only the Suburban Lawns. Their self-titled first release is full of the choppy electric guitar runs that the Spudboys used to put Cleveland back on the map, along with lead singer Su Tissue's exclamations that range from a high, choked warble to a husky monotone.

The 'Burbs send up modern life and its attendant problems with such choice tracks as "Computer Date" (sounds just like you'd expect), "Jam the Controls" (a frantic record ender), and "Janitor," which contains those immortal lines:

Under water
Does it matter
Anti-matter
Nuclear reactor
Boom boom boom boom

Now that's what I call evocative song writing!

If you're concerned about danceability, relax. This platter won't let you down for a minute. The cuts "Mom & Dad & God" and "Janitor" are especially helpful when the gang feels like doing the Locomotion. So take a tip from someone who knows and obtain this album. You won't be sorry.

—MODE

The Dead Kennedys: *In God We Trust, Inc.*

"Last call for alcohol...last call for free speech," UCSC alumnus Jello Biafra growls in his intro to a revised version of *"California Uber Alles"* entitled "We've Got A Bigger Problem Now." Unfortunately, the lyrics are weak compared to Biafra's earlier political satire about the totalitarian dictatorship led by Jerry Brown; moreover, "Reagan" and "craving" doesn't rhyme in anybody's book. Biafra and his crew of punks take on a massive and tempting target in their new EP; Haig, Falwell, et al are in need of a damned good thwacking, but they don't get it here. A chorus of "Blow It Out Your Ass, Jerry Falwell" is tonic, but not the sort of deft political satire we need in the age of Reagan. A highlight of this EP are two new songs, "Kepone Factory," a searing, sick humor piece about Minimata disease ("Down at the grimy kepone factory/turning people into bonsai trees"), "Dog Bite," a whippy thrash number laced with sharp guitar licks, and a fine cover version of "Rawhide" that winds up more of an observation on the condition of the masses ("just ride and rope and brand them") than an ode to cowpunching.

—Richard von Busack

Laurie Anderson: *Oh Superman*

Often a record is more important for the breakthrough it represents than the sum of its parts. When Laurie Anderson's *O Superman* became a number one hit in Europe last year, it was beyond a shadow of a doubt the most unorthodox, progressive record to break into the top ten, as far ahead of Kraftwerk's *Autobahn* as that last song was to Lulu's *To Sir With Love*. But the European repsonse to Anderson's moody and beautiful seven-minute synthesizer piece is also perhaps a reflection of their fear of America, which has never been so succinctly and yet so poetically expressed in a popular song. *O Superman* is extremely symbolistic—the singer is checking her telephone answerer and discovers that the Voice Of America hs called her up. "And I said OK/Who is this really?/And the voice said/Neither snow nor rain/nor gloom of night/Shall stop these couriers/from their appointed rounds..." It's a great joke, and also a very terrifying one, the way that Anderson uses various homilies and slogans—such as the myth of Superman—to illuminate her dissatisfaction and her alienation from the US. With a tape belt recording of the one syllable "ah" as percussion, and Anderson's quiet vocals and synthesizer, *O Superman* touches you in places that you didn't know existed, dredging up memories of childhood through the simple lyrics and giving voice to inexpressible fears. Backing *O Superman* on the EP is *Walk The Dog*, which I found a little trite and too much like Frank Zappa to appreciate. If all goes well, Anderson will be here in the early part of March for a concert appearance.

—Richard von Busack



Valentine's Day with the SC Symphony

by Eric Mendelson

Romeo, Juliet, Valentine's Day, Tchaikovsky, Haydn and Prokofiev were very much in the minds and ears of the sellout crowd who came to listen to the Santa Cruz County Symphony orchestra Saturday night. To open the concert, Maestro Kenneth Klein chose to perform *Intrata,* a piece by contemporary composer Aurelio de la Vega. The piece opens with a series of sustained notes by the brass section, who then introduce a repeated rhythmic series of elements which recur throughout the various development sections. The de la Vega *Intrata* is more concerned with sound textures than with melodic or harmonic lines. As the composer describes it, "Passionate phrases are mixed with percussive effects, repetitive notes and semi-aleatoric groups." While de la Vega's description is for the most part accurate, I failed to hear many "passionate phrases;" Overall, the piece seemed void of novelty. Moreover, the *Intrata* seemed more reminiscent of the sound tracks from *Mission Impossible* and less like a radical new sound piece, the kind that UCSC resident composer David Cope does with such panache.

Following the de la Vega piece, the orchestra performed three selections from the *Romeo and Juliet* suites by Sergei Prokofiev. Originally, Prokofiev had composed the music as a ballet to be performed by the Kirov theater. However, the music was claimed to be "undanceable" by the Kirov ballet and later by the Bolshoi. Rather than changing the music to accomodate the dancers, the composer took the music and altered it into two orchestral suites. The first suite premiered in 1936 and the second received its debut the following year. The tremendous success of the two suites helped to persuade the management of the Kirov theater to produce a performance of the original ballet in 1940.

In the *Romeo and Juliet* suites (as well as in his other orchestral works), Prokofiev succeeds in developing aesthetically pleasing "tonal colors, densities and textures," the kind that so many living composers seem overly concerned with but unable to achieve.

Of the three selections performed by the orchestra Saturday night, the first, entitled *Montagues and Capulets*, is perhaps the most familiar to concert audiences. Though the orchestration and harmonic structure of the piece are thoroughly modern, *Montagues and Capulets* conveys a tremendous impression of the two ancient families, their bitter feud and the historical frame in which the drama takes place. Under the direction of Klein, the orchestra's performance was somewhat lackluster; the main themes presented by the strings was not as sharp nor as compelling as it could have been.

The second selection, *Romeo at Juliet Before Party*, was much more convincing. The delicate melodies in the string flowed better and were more lucidly performed. The final selection, entitled *Death of Tybalt,* was also performed with more drive and vigor. Very dramatic.

The second half of the concert was comprised of Haydn's Symphony 88 and Tchaikovsky's *Rome and Juliet Overture.* The Haydn symphony is nicknamed the "Tost" symphony, after the violinist Johann Tost who took it along with him on a concert tour of Vienna and Paris in 1978. The symphony is firmly ensconced in the classical tradition, and it would be rather anachronistic to perform by a smaller version of the county orchestra Saturday.

The first movement begins with a brief adagio introduction that leads to a vivacious allegro. Haydn, noted for his sense of humor, subtlely alters the rhythms of the melodic themes so as to keep the listener slightly confused about which theme comes in where. This is a big difficult for orchestras to perform without sounding as if they are lurching for a tempo, but Klein did an admirable job of avoiding this problem. The second movement is a theme with seven variations in different keys, each with accompanying counterpoint. The third movement is a classic minuet, which Haydn uses to exercise marked contrasts of dynamics. The fourth movement, marked *allegro con spirito*, is a lively rondo, with a coda which H.C. Robbins Landon has described as being "probably the most exhilarating conclusion Haydn ever wrote."

The final piece on this Valentine's concert was the *Romeo and Juliet Overture* by Tchaikovsky. Though its main theme has been worked into the ground as a love theme, the rest of the overture is actually an excellent piece of orchestral music, giving the full orchestra a chance to show off all of its effects. It opens with a hymnlike melody for clarinets and bassoons and develops into a melancholy outpouring by the strings, who anticipate the fate of the two lovers. There is a dramatic midsection for full orchestra representing the feuding between the two families. Climactic crescendos and excitement build here, with bass and tympani accentuation along with vigorous body movements and gestures by the conductor.

This piece never fails to bring the audience to its feet, and it worked like a charm Saturday night.

All in all, the orchestra is to be commended for performing 20th century music and for making this music accessible to the public of Santa Cruz. We can be sure that with time they will be performing this music with the same firm grasp of intonation and spirit that they give to music from the more traditional genre. ✓

Mr. Smith Goes to El Paso

by Geoffrey Dunn

On almost any evening, thousands of young Mexican men and women huddle in the shadowy outskirts of Juarez, Nogales, and Tijuana, quietly waiting their turn to steal through the darkness into the United States. Many are successful. Others are not so lucky: Each year, 2 million aspiring immigrants are captured by the US Border Patrol, held for questioning, then returned to their native land.

Precisely how many Mexican nationals cross into this country annually is subject to dispute. Estimates range anywhere from two to 12 million. More certain is that these "illegal aliens" form an integral part of the US economy. Willing to work at well below the minimum wage, they are a crucial part of the work force in Sunbelt agriculture and secondary production, particularly the luggage, fast-food, and garment industries. As a rotund sweatshop owner acknowledges in Tony Richardson's new film, *The Border*, "The day I stop paying $2.50 an hour is the day my business goes down the drain."

Though limited in scope and indefinite in purpose, *The Border* provides a critical glimpse into the narrow, often brutal world which stretches some 2000 miles from the Pacific to the Gulf of Mexico.

The film's story line centers on the life of Border Patrolman Charlie Smith, recently transferred from California's Chula Vista section to El Paso, Texas, across the border from Juarez. Portrayed perfectly by Jack Nicholson,just coming off his brilliant performance as Eugene O'Neill in *Reds*, Smith is both rough and shallow, yet capable of compassion and impromptu acts of conscience. His motivation is simple: "I just want to feel good about something sometime."

Corruption along the US-Mexican border is notorious, most notably in the Rio Grande region. A friend of mine who once worked as a Border Patrolman in Laredo guessed that nearly half the force had been on the take at one time or another. Employers in the booming Dallas-Fort Worth area, desperate for cheap labor, are willing to pay huge sums of cash to guarantee a steady flow of workers. Patrolman Smith, feeling the pressure of a mortgage payment and a spendthrift wife (Valerie Perrine), decides to play the game and put a little extra in his pocket.

The game, however, soon turns terrifying. Smith's neighbor and fellow patrolman (Harvey Keitel) murders a competing "importer," and the corpses pile up from there.

Attempting to withdraw from the venality, Smith develops an ambiguous interest in Maria, a young, widowed refugee from earthquake-stricken Guatemala, whose desperate efforts to find sanctuary in the US meet with repeated failure. Maria's baby is subsequently kidnapped to be sold for adoption in th US, and it becomes Smith's personal mission to retrieve the missing child.

In his pursuit, Smith finds himself caught between two worlds—and it is here where *The Border* is at its best. Producer Richardson's juxtaposition of the spare, impoverished tin-roofed world of Juarez with the gaudy, pretentious, TV-dinner world of El Paso is striking. The Rio Grande divides not two countries, but two ways of life, two unequal and ultimately conflicting social orders in the global economy. And Charlie Smith is at home in neither of them.

Though its chase scenes are improbable and its ending sappy, *The Border* admirably calls to attention the pathos and hypocrisy of US immigration policy. Nicholson is very good, if not excellent, as the gritty, hearty hero, and newcomer Elpidia Carrillo as Maria brings a hypnotic presence to the screen. The music by Ry Cooder is nice, too. ✓

The Border. *Directed by Tony Richardson. Written by Derick Washburn. Starring Jack Nicholson, Harvey Keitel, Valerie Perrine and Elpidia Carrillo. Playing at the Del Mar on Pacific Avenue.*

"The Heys Of Our Lives"

Charlie's Rookies Meet Gay Liberation

by Richard von Busack

There comes a time in the careers of all film directors when they decide to tackle a controversial subject. Plot, technique, and performances are secondary to the Message. And if *Making Love*, Arthur Hiller's new film (which is not really about making love at all) seems antiseptic to the point of ludicrousness, it's because he wanted to treat the delicate subject of a married man leaving his wife for another man with dignity and taste. Unfortunately, the tastefulness gets in the way of the film; it's hard to tell what motivates the characters—indeed, who the characters are at all—because of the suffocating atmosphere of quiet suffering and nobility.

In the typical bad film, the viewer gropes for any little shred of quality, a quirky bit part, a well-photographed scene, a memorable tidbit of dialogue. *Making Love* does have a couple of beautiful cityscapes, and an engaging cameo by a nameless actor who is turned up by Kate Jackson (who plays the wife) during her search for her errant husband. This actor (it's hard to tell who he is because of Hiller's conceit of running the actors' names without credits at the end of the film) has a short scene as a kindly creep who doesn't quite remember which trick her husband was, and dispells the film's torpor for a few brief moments.

Kate Jackson's superbly blank face in front of a white background is like the famous picture of a polar bear drinking milk in a snowstorm.

Unfortunately, the rest of the film is uniformly bad—sometimes enragingly terrible, sometimes unintentionally laughable. Although the three central actors are truly inept, they're not completely to blame; Barry Sandler's screenplay is so jam-packed with cliches that it seems to be woven entirely out of them. I was reminded of an SCTV sketch called "The Heys Of Our Lives," a satire of soap operas in which every remark was prefaced by the Southern Californianism, "Hey..." (as in "Hey, when are you going to settle down and stop chasing rainbows?") This title is a servicable one for *Making Love*, with dialogue such as "Hey...if it feels good, do it!", "Hey...maybe I'm lonely sometimes, but I enjoy being single," and so forth. Interspersed between these lines and others like them are direct face shots of the characters discussing their lives in front of a white void (the "case history" effect, here shamelessly pilfered from Woody Allen's *Stardust Memories*). This tricky business works when you have real actresses and actors. Regrettably, Hiller has neither. Kate Jackson's superbly blank face in front of a white background is like the famous picture of a polar bear drinking milk in a snowstorm. Called on to emote as her life crumbles around her, Jackson merely allows her voice to get hoarse and crackly like Olivia de Havilland in *Hush, Hush, Sweet Charlotte*. Her two leading men are equally bad: Zack, her husband (Michael Ontkean) and Bart, his seducer (Harry Hamlin) a "good, tough writer," are airbrushed, blandly handsome—he-men worthy of the television commercials from whence they sprang. Forthright, punch-you-in-the-arm types both, the actors were ripped out of television precisely because you'd never think they were gay. Of course, when you creep around your subject matter on little cat's feet, you can expect to wind up with two-dimensional, wishy-washy reversed stereotyping. In fact, this stereotyping goes into the background for the two characters—Ontkean obviously is gay because his father (Arthur Hill) is such a cold-blooded bastard, and Hamlin loves men because he was always picked last for baseball in elementary school.

When I discussed the film with two friends who had seen it, we talked over the problem of whether we disliked the film because of homophobia. I feel that this is invalid. I disliked *Making Love* because of its bloodlessness, its pedestrian dialogue, and its egregious acting; the film could have been just as wretched and as phony if Ontkean had left Jackson for another woman. The film has a certain consistency; because it is a tasteful film, there's even a happy ending: Zack lives in New York with his new love and Jackson marries an architect and has a baby. They all meet [baby included] and the architect gives Zack a hearty handshake and confides, "Hey, she's a *super* lady." No tears, no rough edges, and a wrap-up in time for the commercial. Above all, *Making Love* absolutely stinks of television. ✓

FILM

Cinders and Sweat

We Are The Champions

Chariots of Fire

by Charlotte Korey

Any movie about physical excellence or matters of the spirit will linger in my mind, but when a movie has both, and is based on fact, it can coach me in my own physical and spiritual struggles. *Chariots of Fire* is just this sort of movie: its heroes really lived, the events really happened, and my own races will be run differently after having seen the movie.

The heroes of *Chariots of Fire* are the British athletes from Cambridge University who competed in the 1924 Paris Olympiad. The movie tells the stories of runners Harold Abrahams (played by Ben Cross) and Eric Liddell (Ian Charleson) from their point of juncture in their freshman year (1919) until the climactic race in Paris.

Abrahams, the son of a Lithuanian Jew, is arrogant and testy about his ethnicity; he competes to overcome anti-Semitism, not just to win races. A tormented, complex character, Abrahams fears defeat in a race as much as he fears victory—and its emptiness. Director Hugh Hudson is not content just to let Abrahams tell us about those fears; he vividly evokes them with sights and sounds.

After his first defeat, Abrahams sits on a seat in the empty stadium and relives the race. The janitors are closing down the stadium, and the sound of each seat smacked upright articulates the mental lashes that Abrahams is inflicting upon himself for having lost to Liddell. In this scene, Hudson uses flashback photography in a natural and effective way.

Abrahams is correct in also fearing victory as a potential source of pain. His Olympic victory is an emotional let-down; after the race, Abrahams tarries with his hired coach (well-played by Ian Holm) in a Paris cafe until *a trois heures du matin*. Drunk and depressed, Abrahams wonders for what purpose he strove: "I don't even know what I am pursuing."

Liddell, however, is pursuing victory for God's sake: "I believe God made me for a purpose. But he also made me fast, and when I run I feel his pleasure...To win is to honor him." The son of Scottish missionaries, pledged to follow them to China, Liddell is momentarily side-tracked from his missionary career to train for the Olympic races. Liddell is given some tough choices to make, and by respecting his conscience he earns our respect. Only once before, in *A Man For All Seasons*, have I seen an individual living out the nitty-gritty of a Christian conviction so sensitively captured on film.

But Colin Welland's screenplay barely allows us a peek at the darker side of this man who "runs like a wild animal." Depicted as a sinless automaton of convictions and self-sacrifice, Liddell would be more believable if his human weaknesseswere more visible. Liddell is still human in parts, however: we do see him bristle with Scottish arrogance when told to shake hands with the Prince of Wales, and he does admit to some regrets (though no doubts) over the decisions of conscience he has made. On balance, Liddell's story is not stale, nor is it of the "good guys always lose" variety; instead Liddell emerges as a "good guy" and an all-around winner.

Photography director David Watkins delivers to us intimately but discreetly filmed scenes; he shoots the actors but doesn't interfere with them, particularly in the race footage. His skillful mix of slow- and fast-motion photography draws the viewer out of the stands and into the cinders and sweat of each race. We, and the runners, endure the brittle mega-seconds before each starting gun.

The flashforward at the beginning of the movie to the funeal at the end is an unnecessary device to unify a story that's already cohesive. Director Hudson pressed his luck with time-warp photography here. The flashforward only made for a choppy beginning, and attached a coda to what was already a natural and logical ending.

Details—in costume, in scenery—are vivid, including gum-cracking Gibson-like girls in Paris watching the Olympics, tweed-capped photographers ducking under vintage camera drapes, even World War I-maimed veterans stalking the Cambridge train station. *Chariots* could nearly have been a silent film; superb facial expressions, subtle and faithful period detail, and the universal vehicle of a race would have sufficed to tell this story that goes beyond words and into cinematic emblems.

Vangelis Papathanassion's score, like the rest of the movie, is inspiring. Its synthesized music is slightly too sophisticated for the 1920s ear, though. (It is not too sophisticated for 1982's AM and FM turntables, to which it has already fallen prey.)

Though the score may soon be trivialized, one would be hard pressed to trivialize this movie. I could see it again, and be challenged by its message once more. The story is true, its acting well-done, and, overlooking some technical choppiness and Liddell's not quite developed character, the movie is good. Abrahams and Liddell looked outside of themselves for a purpose to run; their stories remind us that the outcome of a race is determined by the human spirit, as much as by the finish line. ✓

City on a Hill—18 February, 1982

It Gets My Goat

by Regis W. Goatlips

I have kept an ugly secret from all but my closest friends. Like most secrets, it concerns a particularly abhorrent vice which I acquired in a moment of haste and can't seem to shake. No organization called "Comicbook Reader's Anonymous" exists, podium waiting, for wretched addicts to purge themselves. No shred of sympathy exists in the hearts of our fellow human beings toward our plight. So until that day when the sunlight of understanding breaks through the clouds of prejudice, I and ordinary people like myself will continue to hide the friends of so many rainy afternoons under mattresses, in cabinets, or between the pages of our xeroxed Environmental Studies readers.

I wouldn't have made this revelation if I hadn't been stimulated by an extraordinarily funny book put out by Marvel Comics, which concerns the adventures of Matt Murdock, a vintage post-Great Societian who works as a lawyer in New York. Murdock is your typical bleeding heart lawyer, a combination of Roy Cohn and William Kunstler, whose very presence in the dock means that whoever is on the wrong side of the judge's bench will be roaming the street in jig time. Fans of the handicapped detective genre will remember a TV show called *Longstreet*, about a private detective blinded in an accident. Murdock, who physically resembles James Franciscus, the actor who played Longstreet, shares this debility. You see, Murdock had this unfortunate accident as a child; he was trying to push an old man out of the way of a speeding truck when it careened into a building, splattering the boy's face with exotic radioactive waste, blinding him. Fortunately, this waste (which didn't scar him appreciably) gave him powers far beyond mortal man—he can hear a heartbeat across a city, bat a bullet out of its path with his specially designed cane, and use his radar sense (indicated in the comic book by concentric circles) to "see" you as you sneak out of the comic book store with a brown paper sack in your hand. When he dons his red leotard, complete with cowl and tiny red horns, he becomes Daredevil, The Man Without Fear. And, boy, is he tough.



Slick and sophisticated, Daredevil managed to work his way up from a Marvel loss-leader to the second-best-selling comicbook in just under two years.

He is so tough that he makes Batman, Superman, Spiderman, James Bond, and Santos, the Masked Wrestler look like a vase full of pussywillows.

That Mr. Devil (or "DD" as he is referred to by his fans, a sobriquet I personally don't care for, because it reminds me of Deputy Dawg) should quickly outsell all of the above-mentioned comic book characters is largely due to his artist, the young cartoonist Frank Miller, and his faithful inker Klaus Janson. "He's about the freshest cartoonist in the business," Joe Ferrara told me. Ferrara is one of the two owners of Atlantis Fantasy World, a comic book emporium at the south end of the mall. "Daredevil was sort of a weak character until Miller took over. Since he's been drawing it—he started about two years ago—it's quintupled in sales." Currently Daredevil is the best-selling comic book at Atlantis, outsold only by "X-Men," the magazine about Dr. Charles Xavier and his school of mutant teen-agers.

The appeal of Daredevil, its slick *film noir* ambience, its violence and sex—an exposed thigh here, hints of prison homosexuality there—are perhaps due to its mature subject matter as well as to Frank Miller's largely vertical experimental layout. Daredevil looks like a European comic at times, and is no doubt very popular overseas, because of its reliance on pictures instead of dialogue. Full pages go by without words; it's the perfect comic for post-literates. (This lack of dialogue is an asset for comic books; Marvel used to be famous for its bad scripting. Wherever its characters were—in Pellucidar, the land of the Mole People, on the planet Sh'iar or Asgard, home of the Norse Gods—the characters all talked like they came from Brooklyn.) The last five issues of Daredevil have been especially good, worthy of Sam Fuller, Edgar Ulmer, and all of the other geniuses of the *film noir*. Daredevil lives in the same shadowy demi-monde of corrupt politicians and savage thugs, led by the Kingpin, an evil but three-dimensional crime boss who runs New York. In recent months, Mr. Devil fought off Elektra, a *ninja* assassin in the employ of the Kingpin; Bullseye, a psychotic killer who escaped from Riker's Island using only a thorazine capsule (you had to have been there); a tank containing a giant albino alligator beneath the sewers of New York, and the Punisher, a burly vigilante whose killings are not restricted by the Comic Code Authority on account of how he's a villain.

Daredevil may be violent, but he almost never kills; he made a vow not to do so at his father's grave, and although promises are like pie-crust, made to be broken, Mr. Devil has the Comic Code to uphold, and its tensile strength is stronger than the Man Of Steel himself.

Daredevil #183 just hit the stands, and although it's not quite worthy of the last few issues (Daredevil #179 is a good point to pick up the narrative), it still stands as far ahead of the ordinary comic book as a Concorde is ahead of a B-52. ✓

Theater Preview

Waiting for La Esperanza

by Psyche Pascual

Waiting for originality on California's theater front might be a lot like waiting for Godot unless you're in step with what's happening in Chicano political theater. What Luis Valdez did for the stage in his play *Zoot Suit* was remarkable, but there's more to Chicano theater than *pachucismo*, and El Teatro de la Esperanza and the Provisional Theatre are at the head of it.

El Teatro de la Esperanza of Santa Barbara and the Provisional Theatre of Los Angeles have merged in the production of *The Tecolote Visions*, a one-shot performance at Kresge College on February 22. Neither of the companies are strangers to Santa Cruz. *El Teatro* recently brought *The Octopus* to UCSC, and the Provisional Theatre was an eminent item in the last People's Theatre Festival in 1979 at UCSC. Both groups have toured extensively in the United States, Latin America, and in Europe.

The Tecolote Visions leaps from reality into the realm of mythology. It chronicles the misadventures of old Don Pancho and his twin children Antonio and Antonia as they discover the Wonderland of morality (but don't expect any white rabbits to show them the way through it). In this didactic tale, the twins find an alternative to human society and consort with four animals: a coyote, a mountain lion, an owl (*un tecolote*), and a skunk. Despite the mythical veneer, desperate social concerns lie close to the surface. As a result of these alliances, the twins discover the meaning of "urban renewal" and "easy credit." Instead of a Mad Hatter, you have a judge who sends the twins to jail because "poverty is a greater crime than stealing."

El Teatro de la Esperanza (literally, "theater of hope") was born in the barrios and in the fields of Santa Barbara. Back when El Teatro was a Chicano student group at UC Santa Barbara, they found they were performing to predominantly Spanish-speaking audiences. El Teatro began to use bilingual strategies to bring their drama closer to home. They created a new speech that used both English and Spanish and called it "Spanglish." It was one way to relate to the Latino community, and they found it widely successful.

The Provisional Theatre established its link to Chicano theater by being one of the few non-Hispanic companies ever to first play at Santa Barbara's annual Chicano Theater Festival.

Particular effort was made in *The Tecolote Visions* to employ the myths and legends of the Southwest, especially Mexicano and Native American legends about animals. Playwright Luis Valdez is convinced that California is setting trends for the rest of the country



because California art reflects its growing multi-cultural ethnic population. And if Valdez' use of bilingualism in his plays foreshadows the growing multi-cultural demographics, he might be setting a trend himself.

As California talk moves closer and closer to south of the border, forging a new dialect that appeals to both English and Spanish speaking people might well be the most valuable role of Chicano theater today. *Y cuando esta sea la realidad, la differencia entre el pachuco y el gringo sera una cosa del pasado,* an archeological find, a hieroglypic. ✓

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PERSONALS

Dear David: I believe you're Great and I'll tell you why: Hume would need it vivid
before he'd call it true;
Pierce I would cry "Immoral!"
If your good was all I knew;
Clifford, too, would damn me:
"No proof? Then you can't tell!"
James would want it living,
But trust my heart as well.
Me, I go with James—
My heart has judgement sound:
My proof is that your friendship's
Like sunshine all year round!
Bonne anniversaire!
Love, Liz

Kristi: I love your big, soft, Beautiful Brown Eyes. SW

☐lectures

Colloquium on Science, Technology and Society. Hazel Henderson, writer and environmental activist: "The Politics of the Solar Age." 8 pm, Classroom Unit 1. Free.

Astronomy and Astrophysics Colloquia. Bruce Margon, Univ. of Washington. "The Luminosity Serendipitous X-ray QSO's: Implications of the Diffuse X-ray Background." 3:45 pm, Natural Science II, Room 221. Free.

Rabbi Alan Crouse will speak, show slides, and answer questions regarding Ethiopian Jewry. 7:30 pm, Stevenson Fireside Lounge. Free.

☐miscellaneous

"Seize the Time," an open discussion that focuses n the politics and personal lives of activists in the '60s and '70s. 7:30 pm, Oakes Coffee Shop Lounge. Free.

Circle K will meet to discuss upcoming projects and events. 7:30 pm, Cowell 131. Free.

Israeli folk dancing will be taught to all interested by Naomi Guth. 8 pm, East Field House Dance Studio. Free.

Brown Bag Lunch Series. Wendy Cutler, UCSC graduate student, and Jeane Vaughn, research associate. "Confronting Heterosexism: Activism in Feminist Research." 12-1 pm, Women's Re-Entry Lounge. Free.

Dr. John Brown, Executive Secretary to the Commission for Teacher Preparation and Licensing in Sacramento will speak on the function of the Commission and its effects on Teacher Certification. he will also discuss legislation which wil affect teachers in California. 7 pm, Clark Kerr Hall 317. Free.

Gore Vidal: "The State of the Union," followed by question and answer period. 8 pm, Porter College Dining Hall. $5.50 general, $3.50 students and seniors.

Meet in a casual atmosphere to speak Hebrew, sing, play games, and have a good time. 7:30 pm, Crown Senior Common Room. Free.

Meeting. SEED, the campus anti-nuclear organization invites you to join them. 7:30 pm, Kerr Hall 247. Free.

☐concerts

"La Carte Musical," an evening of bawdy humor graced with Spanish, Arabic, French, and Sephardic music from "The Book of Good Love" (in English). 8:30 pm, Kresge Town Hall. Free.

24 Wednesday

☐movies

The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks (1924) and **Storm Over Asia** (1928), silent films, accompanied by music. 7:30 pm, Thimann Lecture Hall 3. $2.

Disappearing World Film Series. **The Last of the Cuiva**, portraying the lives of the remaining 600 people of the Columbian Cuiva tribe. 7:30 pm, Thimann Lecture Hall 1. Donations will be accepted.

Cross-Cultural Film Series. **Pather Panchali (Song of the Road)**, directed by Indian filmmaker Satyajit Ray, is the story of a poor Brahmin family's struggle to survive in a village in Bengal. 7:30 pm, Merrill 102. Free.

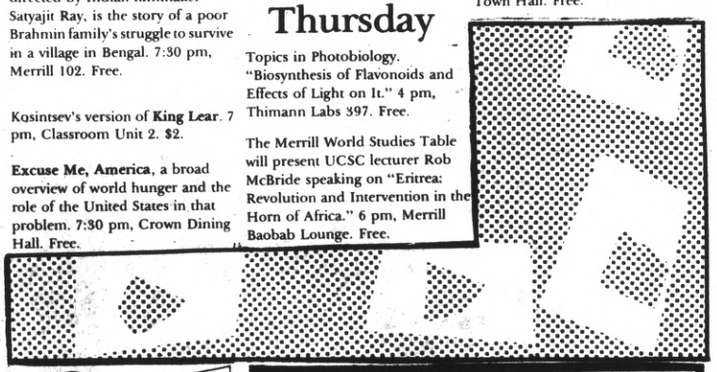
Kosintsev's version of **King Lear**. 7 pm, Classroom Unit 2. $2.

Excuse Me, America, a broad overview of world hunger and the role of the United States in that problem. 7:30 pm, Crown Dining Hall. Free.

25 Thursday

Topics in Photobiology. "Biosynthesis of Flavonoids and Effects of Light on It." 4 pm, Thimann Labs 397. Free.

The Merrill World Studies Table will present UCSC lecturer Rob McBride speaking on "Eritrea: Revolution and Intervention in the Horn of Africa." 6 pm, Merrill Baobab Lounge. Free.



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